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# RATI RAHASYA



*Great Sanskrit Classics on Love*

Translated by S. C. Upadhyaya, M.A., LL.B., D.L., Ph.D.

KAMA SUTRA OF VATSYAYANA

ANANGA RANGA

THE HINDU SECRETS OF LOVE

43033

# RATI RAHASYA OF PANDIT KOKKOKA

*Translated from the Original Sanskrit by*

S. C. UPADHYAYA

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(G—HSSD)

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## FOREWORD

Dr. S. C. Upadhyaya and his work on the Indian art and science of love need no introduction. He brought out for the same publishers, some time back, a translation of Vātsyāyana's *Kāmasūtras*, with an introductory study of the subject and a large number of illustrations, particularly from Indian sculpture. The present publication of his on the *Ratirahasya* is, in the nature of things, shorter and it is his desire, and that of his publishers, that I should introduce it. I gladly do so.

The ancient Indian mind had a flair for the free pursuit of any branch of knowledge. It suffered from no prudery in evincing keen interest in matters of sex, in frank expression when dealing with it or in academic investigations of its character and manifestations. In the Ṛgveda, every aspect of it, virtuous and otherwise, finds mention. In the Atharvaveda, charms and herbs to be used in love-affairs are to be met with often. The Upanishads describe the sexual act as a sacrificial act (Putra-mantha) (Chāndogya V.3,8 ; and Brhadāranyaka VI. 2 ; 4.3-4, 12), with the details of the metaphor fully worked out and in this connection mention the Pāñcāla country and Āruṇeya Śvetaketu both of which names are later attested as closely connected with the development of the Kāma Śāstra. In the same context in the latter mentioned Upanishad, *prayogas* for achieving certain ends in respect of sex are also set forth. Of the two epics, the Mahābhārata, which calls itself a Kāma Śāstra as much as a Śāstra of the other three *Purushārthas*, contains some remarkable material, particularly in the discourses of Bhīṣma in the Anuśāsanaparvan, of which one topic which is very striking must be mentioned. In Chapter 34 of the Anuśāsana (Kumbhakonam edn.) the question is boldly raised : in the sexual act, who gets the better or greater happiness, the male or the female ? The story is told of Indra and King Bhaṅgāsvana, and of the latter changing his sex and becoming a woman, enjoying and begetting children and in the end, refusing to change over to manhood as he (or she?) declares that the sexual joy of a woman is superior. Earlier, in the Vanaparvan (ch. 234, Kumbhakonam edn.), we have a glimpse of the Aupanishadika section, of use of drugs for enticing, which is part and parcel of Kāma Śāstra. In the meeting of Satyabhāmā and Draupadī when the latter and her five husbands, the Pāṇḍavas, are in the forest, Satyabhāmā asks Draupadī how she is able to achieve the difficult task of keeping all the five Pāṇḍavas pleased with her, whether she uses any charm or drug (Vidyā or Mūla). The latter replies that all her charm and drug consists of her character, conduct and vigilant service. The epics, as also the Dharma Śāstra, presented the ideal of the four aims or aspirations of life, *Purushārthas*, of which Kāma was one, thus giving desire and enjoyment a legitimate place in life. The primacy of the householder's life (Gṛhasthāśrama), the merit of progeny, and the idea that one should not starve one's heart were held up before man and woman. The Kāma Śāstra texts have common ground with Dharma Śāstra in the section devoted to the wedded life, *Bhāryādhikaraṇa*, and they have common ground with Vaidya Śāstra in the sections dealing with medicinal recipes.

The study of Kāma Śāstra, in its practical form in poetry and drama or as theory as set forth in Kāma Śāstra works, was deemed part of education. A

considerable literature developed and including the Upanishadic sage Śvetaketu, a number of pioneering writers of this branch of knowledge and their works are remembered by Vātsyāyana.

In the available literature on Kāma Śāstra in Sanskrit, the *Ratirahasya* is next in importance only to the *Sūtras* of Vātsyāyana. In fact, it may be said to have gained greater popularity than even the *Sūtras*, because of its concise treatment. Indeed, in many Indian languages, the name of its author Koka or Kokkoka has become a synonym of the subject itself, Kāma Śāstra. The popularity of Kokkoka is borne out also by the fact that the text was translated into Persian. Just as in the history of the Nāṭya Śāstra, with which Kāma Śāstra has much common ground, the appearance of Bharata's text threw into oblivion earlier texts, and the pre-Bharata and non-Bharata traditions had to be collected and presented by some later writers like Dattila, Kohala, Maṭaṅga, Rāhula, Kīrtidhara etc., in the history of Kāma Śāstra also, the contributions of pre-Vātsyāyana writers or the founders of this branch of knowledge and the traditions outside of what are recorded by Vātsyāyana have to be gathered by a study of the later works in this field. The foremost of these later works to preserve these non-Vātsyāyana material and to give us a glimpse of the works that existed in this branch is the *Ratirahasya* of Kokkoka. The aim of Kokkoka is not merely to give us a compendium of the subject, but to bring into prominence the ideas of writers other than Vātsyāyana. Thus of the primary set of writers, Nandikeśvara and Goṇikāputra are especially mentioned by him at the outset and Vātsyāyana is given a second place.

*Tatra prathamam Nandikeśvara-Goṇikāputrayor matam ādyam samgrahīshyāmaḥ ; parato Vātsyāyanīyam.*

Of the post-Vātsyāyana writers, the most noteworthy and interesting source which Kokkoka draws upon is the *Guṇapatākā*.

In the Introduction, the translator has dealt with the predecessors used by Kokkoka. Regarding the *Guṇapatākā*, the most striking of the works used by Kokkoka, attention may be drawn to my paper in which its character as a Kāma Śāstra work was first clarified and which had escaped the notice of the translator (*Indian Historical Quarterly* XVIII. pp. 166-7). There is no doubt that the work took the form of teachings by Mūladeva to the courtesan Guṇapatākā, but we cannot be sure if the author of this text is also Mūladeva. Mūladeva, famed expert in this lore in Sanskrit literature, would naturally be an appropriate interlocutor in such a work. He was of course the most brilliant embodiment of this Śāstra and intrepid exponent of its teachings but there is no need for suggesting, as the translator does, that the word *Mūlakarman* as meaning magic or the art of "enticing" is derived from Mūladeva ; the word *Mūla* in *Mūlakarman* refers to roots and drugs and it is no fault of the *Jayamaṅgalā* that it does not relate it to Mūladeva. At the beginning of Ch. 14, which deals with recipes for enticing or increasing one's attraction, Kokkoka refers to a variety of sources, works on erotics, lexicon, tantras and āgamas and medical works. In the midst of these sources occurs the expression 'yogāvalinām śatam'. The translator sees here reference to the *Yogaśataka* of Haribhadra Sūri (A.D. 694-774). 'Yoga'

in this chapter refers to a recipe, medicinal preparation and application of it and has nothing to do with the Yoga śāstra which Patañjali dealt with and which is the subject-matter of the Jain writer Haribhadra's *Yogaśataka*.

On the date of the *Ratirahasya*, the translator has adduced evidences to show that the work was written between A.D. 830 and 960. The upper limit is furnished by the *Haramekhalā* which Kokkoka draws upon and the lower by Somadevasūri. The translator points out that the last mentioned Jain writer's *Nītivākyāmrta* refers to Koka. In a note on the date of the *Ratirahasya* in the *Indian Historical Quarterly* (XIX. pp. 72-73), I had pointed out that there was a possible reference by Śleṣha to *Ratirahasya* in Somadeva's *Yaśastilakacampū* itself which was dated in A.D. 959. As the editor of the *Ratirahasya* (Banaras) with *Kāñcīnātha*'s commentary points out in his Sanskrit Introduction (p. 3), the *Ratirahasya* is quoted in the *Jayamaṅgalā* on Vātsyāyana and the latter, as I have shown, is known to Bhoja (1010-1062 A.D.). Regarding the upper limit, the translator, like some others, takes the *Haramekhalā* as composed in A.D. 831, in the reign of King Dharanīvarāha. The date 887 mentioned in the *Haramekhalā* is taken by D. R. Bhandarkar as Śaka (Summaries of Inscriptions 94 and fns. 123,312; p. 398, *Indian Antiquary* XL. p. 239), which would be A.D. 965. At any rate the lower limit of the date of the *Ratirahasya* is not as late as that adopted by Keith, 1200 A.D. (*HSL*. p. 469).

The text of the *Ratirahasya* as available in the edition with *Kāñcīnātha*'s commentary has been considered by the translator in the Introduction. Showing a number of passages quoted by well-known writers from the *Ratirahasya* but which are not found in the printed text of the work, the translator has pointed out the need for a critical edition. Elsewhere, in the course of his translation, he draws attention to some contexts where he has noted differences between the text and the gloss of *Kāñcīnātha*. Some of these are not cases of the commentator having gone wrong or said something not in the text, but simply instances of the divergent readings which *Kāñcīnātha* followed. Even the last verse setting forth the author's pedigree is not free from corruption or ambiguity. There is a clear need for a critical edition of this work, which is one of the most popular works in Sanskrit literature. There are sufficient number of manuscripts from different parts of the country for undertaking such an edition.

The personality of the author of the *Ratirahasya*, no less than his name, is intriguing. In the concluding verse, he tells us of his ancestry and we see here a few names, of which again nothing more is known. In the colophon, the author is given an epithet which is read variously in the manuscripts, *Siddha-pāṭhiya*,<sup>1</sup> *Simhala-pāṭaliya*,<sup>2</sup> *Siddha-paṭaliya*,<sup>3</sup> and *Śilpāvikīrya*,<sup>4</sup> the last being the most aberrant form. None of these convey anything to us about the author and the place or school or anything else to which he belonged. It is unlikely that 'Simhala'

<sup>1</sup> India Office, London, 1239, which itself has different forms of this word in the different colophons, 1240.

<sup>2</sup> Madras Government Oriental Manuscripts Library, D. Nos. 3895, 3907, 15281.

<sup>3</sup> Bombay Branch Royal Asiatic Society, 146.

<sup>4</sup> Indian Office, London, 1239 ; Curator's Office, Trivandrum, 1238.

here is genuine enough for us to suggest anything interesting about Kokkoka's nativity. A manuscript in the Palace Library, Trivandrum, has the humble Siddha-vāṭīya which sounds genuine and may refer to the author's place, Siddha-vāṭa or Siddhavāṭa.

The translator has drawn attention in the Introduction to the topics which are met with for the first time or specially noteworthy in Kokkoka's text. In dealing with the treatment of the topics of Kāma Śāstra, it is always necessary to correlate them with general literature and their handling by the poets and playwrights. The translator has done this to some extent in the Introduction here, as well as in his earlier publication, the *Kāma Sūtras*. Sometimes the attempt at such correlations or at seeking support from Kāvya may not be successful or based on a correct understanding of the Kāvya, e.g. his relation of a poetic passage in Kālidāsa's Kumārasambhava (VIII. 19) with the doctrine of Candrakalā or the erogenous zones and the lunar cycle.

It has often been observed by critics that Sanskrit technical treatises, and indeed all scientific or even aesthetic analyses in Sanskrit, are too full of classifications and names. This could not be avoided; analysis or explanation is called *vibhāga*; break up is an integral part of clear understanding; the minute classifications are not to be taken as overdone, but as springing from the nature and substance of the subject that is examined. The charge cannot be laid that the wood has been lost sight of in the trees. In the present subject, Kāma Śāstra, where the infinite variety of human nature is the very material of study, the study naturally takes the form of classifications and enumerations which are but names of the physical and psychological variations in men and women. Love's manifestations also appear in myriad forms and they too lend themselves for similar treatment. The tabular presentations such as those given by me in the *Śṛṅgāra-mañjarī* or by Dr. Upadhyaya in his earlier *Kāma Sūtras* and the *Ratirahasya* now published will be helpful in understanding the different analyses of types of characters etc. as dealt with in the different texts of Kāma Śāstra literature. The glossary of technical terms with their meanings in English is another useful addition.

University of Madras,  
Madras-5

V. RAGHAVAN

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## OPINIONS ON *RATI RAHASYA*

“The author of the *Rati Rahasya* or ‘Secrets of Love’ was a poet named Kukkoka. He composed his work to please one Venudutta, who was perhaps a King. When writing his own name at the end of each chapter he calls himself *Siddha patiya pandita*, i.e., ingenious man among learned men. The work was translated into Hindi years ago, and in it the author’s name was written as Koka. And as the same name crept into all the translations into other languages in India, the book became generally known, and the subject was popularly called *Koka Shastra*, or doctrines of Koka, which is identical with the *Kama Shastra* . . . Some of the things treated of in this work are not to be found in the Vatsyayana, such as the four classes of women, viz., the Padmini, Chitrini, Shankini and Hastini, as also the enumeration of the days and hours on which the women of the different classes become subject to love. The author adds that he wrote these things from the opinion of Gonikaputra and Nandikeshwara, both of whom are mentioned by Vatsyayana, but their works are not now extant.”

—SIR RICHARD BURTON in his Preface to *Kama Sutra of Vatsyayana*.

\* \* \* \*

“This learned treatise on erotics, *Rati Rahasya* was written by Pandit Kokkoka, in the 8th century, during the reign of the celebrated Hindu emperor, Bhoja. In Indian history, the era of the scholar Emperor, Bhoja, has been aptly regarded as a most brilliant period in the history of Sanskrit literature. At this time, Panchala or Kanauj, ruled by Raja Bhoja was the most powerful principality.

“The *Rati Rahasya* is generally known in India as *Koka Sastra* after the illustrious author about whom the following tale is told:—

“A passionate woman, consumed with love, failing to find a proper person to gratify her inordinate desire, could not contain herself; she threw off her garments and swore she would wander over the wide world in the state of nature till she met with a worthy mate. In this abnormal state she entered the levee-hall of King Bhoja, to the wonder and scandal of the courtiers present. Unabashed she declared that as she found no manly person among the crowd, she had felt no shame in appearing unclothed. The king and his courtiers remained stunned and dumb-founded. Pandit Kokkoka who was attending on the monarch could not remain silent; he begged his king’s permission to teach the woman a lesson.

“Kokkoka led her home and applied his effective technique so relentlessly on the incontinent woman that she became totally vanquished in the duel of love. Then the virile Pandit inserted gold pins into her arms and legs, and brought her back before the king. In a chastened mood, she confessed her debacle and solemnly and decorously clothed and veiled herself. The king was naturally very much intrigued and anxious to know how the passion of this voluptuous woman was quenched. He asked Kokkoka to relate the story of his conquest. The learned amorist composed the treatise *Rati Rahasyam* some time later for the edification of another prince Venudatta.”

—“Kokkokam and Rati Rahasyam,”

*Study of Hindu Erotics*, Edited by PROF. T. N. RAY, M.A.

\* \* \* \*

“Kokkoka’s *Rati-Rahasya* (Circa 1300) is a well-known metrical manual of *Ars Amoris*, in 15 chapters. In writing it, the author claims to have utilized not only the celebrated work of Vatsya-

yana but also of ancient authorities, not extant today, like Nandikesvara and Gonikaputra. It is the speciality of Indians that they attempted a scientific analysis of the art of courtship and love in all its aspects, and Kokkoka's work ably summarises the traditional material in easy-flowing and sweet Sanskrit verses. (The commentary of Kancinatha is both lucid and readable.) The work will appeal not only to Sanskrit specialists, but also to a wide general public interested in the worldly aspect of ancient culture."

—DR. K. KRISHNAMOORTHY, Head of the Department of Sanskrit, Karnatak University.

\* \* \* \*

"The *Rati Rahasya* of Kokkoka is a very important Sanskrit text on the Science of Love, next only to Vatsyayana's *Kama Sutra*. It is very freely quoted in Indian literature. An English translation of this work will be always appreciated."

—PROF. G. H. BHATT, M.A., Former Professor of Sanskrit, Baroda College;  
Head of the Ramayana Dept., Oriental Institute, M. S. University, Baroda.

\* \* \* \*

"This Sanskrit work is well recognised as a classic text on erotics and as such deserves being made available in its authentic translation into modern popular languages, primarily for purposes of comparative reference and information in sexological researches."

—PROF. VISHVA BANDHU, Director, Vishveshvarananda Vedic Research Institute,  
P. O. Sadhu Ashram, Hoshiarpur.

\* \* \* \*

"*Rati Rashya* of Shri Kokkoka is a book of unique merit. It is a very happy supplement to *Kama Sutra* of Vatsyayana."

—DR. S. BHATTACHARYA, Head of the Department of Sanskrit and Pali,  
Banaras Hindu University, Varanasi.

\* \* \* \*

"The *Rati-Rahasya* is an interesting work on erotics, which attempts to expound the teaching of Vatsyayana with the help of other Authorities. The work appears to have enjoyed popularity as well as authority around the eleventh century A.D. if not slightly earlier still, as citations from it in Commentaries on Sanskrit poetical works would indicate."

—PROF. G. C. JHALA, Professor of Sanskrit, St. Xavier's College, Bombay.

\* \* \* \*

"The *Ratirahasya* of Kokkoka (also called Kakkoka, Kukkoka or simply Koka) is a Sanskrit work on Erotics. It is certainly older than 1200 A.D. and is considered a standard work on the subject.

"The *Ratirahasya* is a work full of information, geographical, medical, psychological, etc., and aims at making human life happy and successful. In its 15 Chapters or 549 verses, the author has proved himself to be a master poet handling his material with grace and ease. His verses are well-knit and are in long and short literary metres which fully exhibit his command over the language.

“In the long centuries that elapsed after its composition the *Ratirahasya* has proved to be a feeding work for such latter compositions as the *Anangaranga* and others. The author Kokkoka is so famous on account of this work that the science of Erotics is known as ‘Koka-sastra’ in local languages.”

—DR. V. W. KARAMBELKAR, M.A., PH.D., D.LITT.

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“The *Ratirahasya* is an important and well-known work. Its edition by Dr. Upadhyaya will, I am sure, be as excellent as that of his *Kamasutra*.”

—DR. V. V. MIRASHI, M.A., PH.D.

\* \* \* \*

“Pandit Kokkoka’s *Rati Rahasya* is one of the oldest Sanskrit works on the philosophy of love. It also gives a vivid account of the social behaviour underlying one of the strongest stimuli of social dispositions. The relationship of the sexes has been described in a detached way against a broad cultural perspective. The treatment from the beginning to the end throws a significant light on the psychology of sex and observable urges and reactions pertaining to this aspect of life. The book is of considerable importance for all those interested in the study of ancient Indian History, Culture and Society.”

—DR. BISWA NATH PRASAD, M.A., B.L., PH.D. (Lond.)

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“The *Rati-Rahasya* is one of the classics on Erotics, next in importance to the *Kama-Sutra* only. Commentaries on classical Sanskrit Texts and works on Sanskrit Poetics quote as profusely from the *Rati-Rahasya* as from the *Kama Sutra*. For students of ancient Indian culture, this text is indispensable. Its translation into English will be a valuable contribution.”

—DR. ARYENDRA SHARMA, Head of the Sanskrit Department,  
Osmania University, Hyderabad.

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“*Rati Rahasya* is a text famous in Sanskrit literature for several centuries. I am glad to know that the translation of the text has been done by an expert like Dr. Upadhyaya.”

—DR. B. J. SANDESARA, M.A. PH.D., Director, Oriental Institute, Baroda.

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“The *Rati Rahasya* of Kokkoka is a well-known Sanskrit classic, next in importance only to the *Kama Sutra* of Vatsyayana. Its elegant diction and easy verse is perhaps easier to follow than the technical language of the *Sutra*. I am glad to learn of your proposal to bring out an illustrated edition of this beautiful work with Dr. Upadhyaya’s translation. I am sure it will receive a warm welcome not only in India but in the other countries of the world.”

—DR. K. A. NILAKANTA SASTRI, Director, Institute of Traditional Culture, Madras.



“Kokkoka’s *Rati Rahasya* ranks as a landmark in the history of the evolution of Indian Erotics . . . the author has drawn from several other works that supplemented Vatsyayana’s *Kama Sutra*. However, he has not merely compiled from different sources. He has woven the topics artistically and given them lucid treatment and elegant expression. The work sheds ample light on the social and cultural traits of young men and women in the different regions of ancient India.”

—PROF. H. G. SHASTRI, M.A., PH.D., Asstt. Director,  
B. J. Institute of Learning & Research, Ahmedabad.

\* \* \* \*

“I have compared the *Kama Sutra* of Vatsyayana and the *Rati Rahasya* of Kokkoka. The former is a complete work dealing with the whole science of love, whereas the latter deals with particular aspects in more detail.”

—DR. H. D. SANKALIA, Post-graduate & Research Institute, Deccan College, Poona.

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“Kokkoka’s *Rati Rahasya* (popularly known as *Koka Shastra*; also designated as *Kama Keli Rahasya*), a significant work on the *ars amoris* composed in 12th century A.D., occupies an important position in the realm of ancient Indian literature on erotics and ranks only next to Vatsyayana’s *Kamasutra*. With his scientific thoroughness, discriminating analysis, practical wisdom and psychological understanding, he (Kokkoka) admirably expounds the important topics of the arcana of love in elegant and lucid style. Not only he ably epitomizes the views of the earlier noteworthy eroticians like Vatsyayana, Nandikeshvara, Gonikaputra, Mahuka and Ravana but he also, sometimes, differs from them in a brilliant manner. . . .

“Written in 552 artistic strophies, composed in different metres and divided into fifteen chapters, *Rati Rahasya* elucidates almost every aspect of its subject; the well-known fourfold classification of females and their distinct characteristics, the ways and means of winning them over, the different erogenous zones, the classification of males and females, the twenty-seven types of union, females of different provinces and their sexual characteristics, details of tumescence and detumescence, the vivacious variety of postures, on acquiring a wife, use of agents for enticing other women, etc. The prescription of different Mantras and rites of enticing women helps us to understand the Tantric practices as in vogue. The aphrodisiacs described in 130 stanzas in the last chapter reveal the progress in Indian medicine.

“Its popularity can be inferred from the four well-known commentaries in Sanskrit written by scholars like Kanchinatha and from its many adaptations and translations in both Indian Vernaculars and Muslim languages. To explain and justify the erotic expressions and suggestions occurring in Jayadeva’s *Geet-Govinda* and Kalidasa’s works, the commentators quote *Rati Rahasya* considering it as an authoritative text in its own realm.

“*Rati Rahasya*, being a compendious work on Indian erotics written not only with metrical felicity but with scientific thoroughness, interesting and illuminating analysis, anatomical knowledge, psychological understanding and with rationalism of a practical art, is both an useful and enlightening work not only for the students of Indian erotics and ancient Indian culture but also for the students of psychology, sociology, medicines and comparative sexology.”

—DR. S. A. UPADHYAYA, Professor of Sanskrit, Post-graduate and  
Research Department in Sanskrit, Bharatiya Vidya Bhavan, Bombay.

“Among the works on *Kama Sutra* and of those written in accordance with the *Kama Sutra*, the *Rati Rahasya* deserves to be mentioned foremost. The author of this work is Kokkoka. . . .

“It excels in suitable expressions and matters and doubtless attracts the reader. For this reason, probably, this work has gained more popularity than the *Kama Sutra*, which it follows.

“The opinion of ancient Oriental scholars appears to be that *Kama* (Sensuous pleasure) in conjunction with *Dharma* only is permissible. . . .

“It therefore obtains that this Science of Sexual Love is intended not for the sake of passion, but to enable men and women of all castes to discharge their household duties appropriately and that those well-versed in it will be able to lead their life conquering sensuous passions and in complete harmony of the aims of life . . . .

“There is a great need for works like the present one to be translated into other languages so as to enhance their world-wide fame and to make known to the world, the indisputable Truth that there is no branch of Science which is not dealt with by our ancient *Rishis* who were the real ‘seers’.

“That Dr. S. C. Upadhyaya, is quite competent to fulfil this need, is evident from the high distinctions he has so far attained in the study of Oriental Culture and M/s D. B. Taraporevala Sons & Co. Prvt. Ltd., Bombay, who encourage such efforts by lending their helping hand richly deserve our congratulations.”

By “Bhashapraveena” P. B. S. APPALACHARYULU, M.A.  
Principal, Government M. R. Sanskrit College, Vizianagram.

## ABBREVIATIONS

A.R.	<i>Anangaranga.</i>
G.G.	<i>Gita Govinda.</i>
K.C.	<i>Kandarpachudamani.</i>
K.M.	<i>Kuttanimata.</i>
K.S.	<i>Kama Sutra.</i>
N.S.	<i>Nagarasarvasya.</i>
P.S.	<i>Panchasayaka.</i>
R.K.K.	<i>Ratikelikutuhala.</i>
R.M.(J).	<i>Ratimanjari.</i>
R.R.	<i>Rati Rahasya.</i>
R.R.P.	<i>Ratiratnapradipika.</i>
S.D.(R).	<i>Smaradipika</i> by Rudra.
Sr. D.(H).	<i>Shringaradipika</i> by Harihara.
Sr. M.	<i>Shringaramanjari</i> by Sk. Ali Akbar Shah.

# INTRODUCTION

## A. KOKKOKA AND HIS PREDECESSORS

The author of this work, Kokkoka, gratefully acknowledges the heavy debt he owes to his learned predecessors<sup>1</sup> who wrote on the Science of Erotics, sometimes by actual reference to their names and often to their works. He claims to place before his readers the quintessence of all the writings on the subject that had preceded him.

The author has used the generic term 'muni' or sage in referring to some of his predecessors, and to identify them, we have to rely on the commentator Kanchinatha. There are nine such references, of which four are not identified even by Kanchinatha and the fifth is rather uncertainly mentioned.

The authors and their works referred to by Kokkoka, with their respective identities, are as follows:

(a) R.R. 1-9; 2-5.	Nandikeshvara.
(b) R.R. 1-9; 2-5.	Gonikaputra.
(c) R.R. 6-8.	Munindra.
(d) R.R. 10-29.	Munibhih.
(e) R.R. 4-21.	Karnisuta.
(f) R.R. 5-22.	Muladeva.
(g) R.R. 4-3; 7, 25.	Gunapataka.
(h) R.R. 1-9; 3-17.	Vatsyayana.
(i) R.R. 10, 13, 14.	Muni.
(j) R.R. 11-18, 19, 22.	Kama Sutra.
(k) R.R. 15-118.	Nagarjuna.
(l) R.R. 14-1.	Shabdarnava.
(m) R.R. 14-1; 41.	Haramekhala.
(n) R.R. 14-1.	Uddisha.
(o) R.R. 14-1.	Yogavali.
(p) R.R. 6-11; 8-4.	Munindra.
(q) R.R. 10-26; 14-39.	Munayah.

We shall now try to discover some facts about these authors and the works on Erotics referred to by Kokkoka.

### (a) *Nandikeshvara*

Vatsyayana has mentioned that Nandi, the follower of Mahadeva, gleaned from the mammoth work of Prajapati, that portion which deals with Erotics,

<sup>1</sup> R.R. 1-5.

and composed it into 1,000 chapters (viz., the *Kama Sutra*). In this context, the commentator Yashodhara tells us of the belief that it was while Mahadeva was engaged in his amorous dalliance with Uma lasting for a thousand divine years, that his attendant Nandi, waiting at the gate, composed the *Kama Sutra*.<sup>2</sup>

(b) *Gonikaputra*

Vatsyayana refers to Gonikaputra as the author who condensed that chapter of the *Kama Sutra* that deals with 'A Man's Relations with the Wives of Other Men'; for this, Gonikaputra drew his material from the abridgement of the work by Babhravya, who was a native of the Panchala province.<sup>3</sup>

(c) *Munindra*

He has been identified with Gonardiya by Kanchinatha<sup>4</sup> in his commentary. Vatsyayana<sup>5</sup> refers to Gonardiya as the person who summarised the chapter on 'The Position and Conduct of One's Wife,' from the abridgement of the *Kama Sutra* by Babhravya. The names of both Gonikaputra and Gonardiya are mentioned in the *Mahabhasya*,<sup>6</sup> although Nagojibhatta pins down Gonikaputra as the spokesman, and indeed there is some internal evidence to corroborate this statement. However, we may say with Vatsyayana that two writers, named Gonikaputra and Gonardiya, detailed the chapters on 'A Man's Relations with the Wives of Other Men' and 'The Position and Conduct of One's Wife' respectively, from Babhravya's abridgement of the *Kama Sutra*.

(d) *Munibhih*

Presumably, this is the collective term for sages which Kanchinatha uses in his commentary when he refers to 'Gonikaputra and others.'<sup>7</sup>

(e) *Karnisuta*

It is traditionally believed in *Vaijayanti*, *Haravali*, and other lexicons that Karnisuta was the son of Karni, and the same person as Muladeva.

(f & g) *Muladeva and the Work Entitled Gunapataka*

Muladeva had many other pseudonyms with all of which his many disciples were quite familiar. He also had many patrons who appreciated his proficiency in the various arts. Mention may be made of a few of his pen-names:

<sup>2</sup> K.S. 1-8 and commentary.

<sup>3</sup> K.S. 1-16.

<sup>4</sup> R.R. 6-8 and commentary.

<sup>5</sup> K.S. 1-8.

<sup>6</sup> Puri, *India in the Time of Patanjali*, p. 16, n. 2.

<sup>7</sup> R.R. 10-29 and commentary.

Mulabhadra  
Karnisuta  
Bhadra  
Devadatta

These, in fact, have been mentioned in such well-known lexicons as *Vaijayanti* (A.D. 1050) and *Haravali* (before A.D. 1159), both of which cite his name alongside his pen-names as the author of 'The Art of Thieving.' Connotationally, the name 'Karnisuta' implies that Karni was Muladeva's mother, but we know nothing about his father.

However, about his own attainments we do know a good deal. He was adept in the art of enticing women and the very personification of chicanery. Crooks, cheats, miscreants and all kinds of rogues flocked to him for advice and guidance in their nefarious activities. His two special friends were Vipula and Achala, and his adviser was named Shasha or Shashi. He held court at night, usually brilliant with moonlight, attended by his followers, chief of whom was one named Kandali, and his friends like Shashi. While addressing these followers and admirers, he spoke from a resplendent dais.

As a result of his specialised learning, a large fortune accrued to him, and, in fact, it became essential for every young man's education to learn something of these arts from Muladeva. Many fond parents left their sons in his care and Kshemendra<sup>8</sup> gives an instance of a certain wealthy merchant, Hiranyagupta, who entrusted his son Chandragupta's education to Muladeva's care.

Muladeva's fame spread far and wide in the course of time, and his name came to be automatically linked with the amorous arts. It is precisely for this reason that Vatsyayana<sup>9</sup> actually uses the derivative term 'Mulakarma' to describe the art of enticing women.

Amarsinha, the famous lexicographer, also saw the connection, and used 'Mulakarma' as the synonym of 'Vashakīya' (the art of enticing) and 'Karmmana' (magic, witchcraft).

Also, Muladeva has been immortalised in Sanskrit classical literature through these various references:

Subandhu<sup>10</sup> while describing the Svayamvara of Vasavadatta refers to him as Kalankura. Dandin<sup>11</sup> refers to the acts and the way of life of Karnisuta. Bana,<sup>12</sup> in his *Kadambari*, while describing the Vindhya forest, refers to Karnisuta

<sup>8</sup> *Kalavilasa* Sarga, 1.

<sup>9</sup> K.S. 4-1-20, 21, 6-1-16, 17, 6-2-36. Yashodhara in his commentary *Jayamangala* on these Sūtras perhaps could not grasp the meaning of *Mula* and that is why he has not explained the association of the name of *Mula* (deva) with these acts.

<sup>10</sup> *Vasavadatta*, Hall's Edition, p. 74.

<sup>11</sup> *Dashakumaracharita*, II, III.

<sup>12</sup> *Kadambari*, Part I, para 17, Kane's notes, p. 56.

and his friends Vipula and Achala and his adviser Shasha. Bhanuchandra, the commentator, further informs us that he was the propounder of the Science of Thieving and his group consisted of Vipula and Achal and Shasha acted as an adviser.

Mahuka,<sup>13</sup> the author of *Haramekhala*, composed in v.s. 887, refers to Muladeva and the divine gift of yogic powers granted to him.

Kokkoka<sup>14</sup> refers to Muladeva when he describes the sexual characteristics of the women of Utkala province.

Kshemendra<sup>15</sup> in many of his works mentions Muladeva and his nocturnal gatherings.

Somadeva<sup>16</sup> in his *Kathasaritsagara* makes Muladeva the subject of a story, and goes so far as to describe him as the Prince of Rogues, whose chief adviser was Shashi.

Shukasaptati also refers to Muladeva.<sup>17</sup>

Yashodhara,<sup>18</sup> who wrote his commentary *Jayamangala* on the *Kama Sutra* (6-1-17), refers to Muladeva while describing 'Sangharsha' or the competition that took place between two courtesans named Devadatta and Anangasena for the love of Muladeva.

Jyotirisha (A.D. 1325)<sup>19</sup> mentions Muladeva in the introductory stanzas of his *Panchasayaka*.

Now let us consider if Muladeva wrote anything incorporating his teachings for the benefit of his own pupils and others interested in these topics. To begin with, it can be concluded that from the very nature of his activities he was well-known personally among courtesans. Indeed, we have on record a statement by Yashodhara that two courtesans vied with each other for the affection of Muladeva. We can conjecture that he became deeply attached to one such courtesan named Gunapataka whom he instructed and who eventually emerged as an adept at his own Art. Muladeva titled one of his works after this courtesan, and it is possible that he did so to perpetuate his own attachment for her as also her life-long fidelity to him.

I have emboldened myself to put forth this theory of the authorship of *Gunapataka* on the strength of the arguments that follow:

- (i) Several writers have associated the name of Muladeva with the Art of Love.

<sup>13</sup> *Haramekhala*, Ch. III, 42, 52.

<sup>14</sup> R.R. v. 22.

<sup>15</sup> 1) *Kalavilasa*, I, 9, 21, 38; X 41.

2) *Samayamatrika*, VI, 29.

3) *Brihat Kathamanjari*, IX, 929, 730, 732, 756, 757, 762; X 270, 284.

4) *Charucharya*.

<sup>16</sup> *Kathasaritsagara*, 89.

<sup>17</sup> Keith, *A History of Sanskrit Literature*, p. 239.

<sup>18</sup> K.S. 6-1-17 and commentary.

<sup>19</sup> P.S. 1-3.

- (ii) Harihara, in his commentary on *Malatimadhava*<sup>20</sup> actually refers to a question addressed by a certain Gunapataka to Muladeva and his answer to the query.
- (iii) A similar tradition has been recorded by Yashodhara<sup>21</sup> who mentions that Dattaka was approached by courtesans through their deputy, Virasena, to guide and coach them in the Art of Love; and so Dattaka composed the work on courtesans, especially for the guidance of the courtesans of Pataliputra.

As regards the form of the work we have reason to believe, on the strength of the quotation given by Harihara,<sup>22</sup> that it was chiefly in the form of a dialogue between the teacher and the pupil, and that occasionally this was interspersed with a few prose passages and verses. The work *Uddisha Tantra*, which was thoroughly studied by Kokkoka, is in exactly this form, and several later works are also found to emulate this dialogue form.

It must be stated that the work *Gunapataka* has no link with the work *Guna Mala* mentioned by Abhinavagupta (A.D. 900-1020) in his commentary on *Natyashastra*, since the former is certainly not a lyrical play.<sup>23</sup>

Actually, *Gunapataka* appears to be a composition dealing generally with the Science of Erotics and, in particular, with the ways and means of attracting other women and eloping with them. As mentioned earlier, we have strong evidence in support of this presumption, and Kokkoka, the master of the Science of Erotics, relies a great deal on this work for the writing of his *Rati Rahasya*. To prove the importance of *Gunapataka* to Kokkoka for the composition of his *Rati Rahasya* we may refer to Parichchheda 4, verses 3, 7, 25, of the *Rati Rahasya* which echo the earlier work.

The same verses also occur in the commentary by Narayana Dikshit on Subandhu's *Vasavadatta* (p. 240).

*Gunapataka* has also been quoted from extensively by Mallinatha,<sup>24</sup> who however, uses the short form *Pataka*. In another of his commentaries, he quotes the same verses as those quoted by Narayana Dikshit, but without disclosing his source.

Praudhadevaraya<sup>25</sup> Maharaja in his *Ratiratnapradipika* also acknowledges *Gunapataka* as his source material for some portions of his work.

Similarly, two other authors acknowledge their debt to *Gunapataka*—Prithvi-

<sup>20</sup> *Malatimadhava*, commentary by Harihara.

<sup>21</sup> K.S. 1-1-11 and commentary.

<sup>22</sup> Gode, *Studies in Indian Literary History*, I, 239, 241, etc.

<sup>23</sup> R.R. IV, 3, 7, 25; Gode, *ibid.*, p. 240.

<sup>24</sup> *Meghaduta* (1) Sanjivini on verse 108.

*Raghuvansha* (2) Sanjivani on 8/92.

<sup>25</sup> R.R.P. II, 36.



dhara,<sup>26</sup> in his commentary on *Mrichchhakatika*, and Sheshakrishna, in his *Prakritachandrika*.

Thus from these references, it will be seen that Muladeva, who was a notorious rogue, flourished in very early times, and that his work *Gunapataka* continued to influence several Sanskrit writers on the Science of Erotics and several commentators as well. Although the original manuscript of the work has not yet been traced, the hope remains that one day it may be discovered as a result of the researches by scholars, in the collections of Sanskrit manuscripts.

(h) *Vatsyayana*

Although the dates of Vatsyayana's life<sup>27</sup> have not quite been ascertained, the majority of Sanskrit scholars today believe that he probably lived in the 4th or 5th century A.D.

Chakladar<sup>28</sup> has compared some of the Sutras of Vatsyayana with some Sutras in *Dharmasutra* and *Kalpasutra* of Apastamba. He has further shown that Vatsyayana has followed the method of Kautilya, and that Kalidasa was well acquainted with the *Kama Sutra*.

(i) *Muni*

Kanchinatha<sup>29</sup> identifies him with Vatsyayana.

(j) *Kama Sutra*

This is the well-known classic by Vatsyayana on the Art of Love, which has left an abiding influence not only on all later literature, but equally on all later sculpture, painting and indeed on all the fine arts of ancient India.

(k) *Nagarjuna*

He is the author of *Rasaratnakara*<sup>30</sup>—a work dealing in alchemy. It includes recipes for preparations from quicksilver and other materials purporting to restore youthfulness, bestow longevity, invisibility, invulnerability and imparting other superhuman powers to mortals. Ray<sup>31</sup> assigns him to the 7th or the 8th century while Winternitz<sup>32</sup> places him in the 10th century.

Kokkoka has drawn on Nagarjuna's work and incorporated some recipes

<sup>26</sup> Gode, *ibid.*, pp. 240, 242 n2, 267 n2. <sup>27</sup> *The Classical Age*, p. 324.

<sup>28</sup> Chakladar, *Social Life in Ancient India*, pp. 17-21. <sup>29</sup> R.R. 10-13, 14 and commentary.

<sup>30</sup> *The Age of Imperial Kanauj*, p. 198.

<sup>31</sup> *History of Hindu Chemistry*, ii, Sanskrit Texts, p. 14.

<sup>32</sup> (i) Winternitz, *Geschichte der indischen literatur*, III. p. 552. (ii) Keith, *History of Sanskrit Literature*, p. 512.

in about twelve verses of his *Rati Rahasya* (15-118-129). Unfortunately, the commentary on these verses is not available.

(l) *Shabdarnava*

This is a famous lexicon quoted by various commentators. -

(m) *Haramekhala*

Mahuka,<sup>33</sup> the son of Madhava, living in Chitrakuta during the reign of Dharanivaraha<sup>34</sup> (A.D. 831), composed a work *Prayogamala*, otherwise named *Haramekhala*, in five parts. The first chapter has still not been found; the others that are published deal mainly with ailments of animals and human beings together with their remedies. There are also a number of recipes for various types of incense, perfumes, aphrodisiacs and for taming and seducing women.

A comparison of some verses of Kokkoka with those of *Haramekhala* shows the extent of the former's indebtedness:

<i>R.R. Nos.</i>	<i>H.M. Nos.</i>
14-26	3-3
14-33	3-40
14-53, 38	3-31, 32
14-41	3-5
15-17	4-369
15-35 to 37	4-41 to 43
15-38, 40 to 41	4-46 to 48
15-82, 76, 80	4-324 to 326
15-102	4-113
15-103, 104	4-116, 117
15-107	2-37
15-110, 111	2-41, 42
15-112	2-44
15-105	2-47

(n) *Uddisha Tantra*<sup>35</sup>

This is a compendium of various charms used for vanquishing enemies, hypnotising people, seducing and subjugating women and such other purposes. Its author is named Ravana. The following parallel verses from this work and *Rati Rahasya* shows Kokkoka's indebtedness to it:

<sup>33</sup> *Haramekhala*, 5-280/281. (T.S.S. CXXIV and CXXVI).

<sup>34</sup> One Dharanivaraha ruled at Wadhvan (Saurashtra) as a feudatory of king Mahipala in about A.D. 914. Cf. (i) Bombay Gazetteer, I, Pt. 1, pp. 138, 466, 468. (ii) Munshi, *The Glory that was Gurjaradesha*, III, p. 73, map p. 80. Dharanivaraha in whose reign Mahuka wrote must hence be a different person. He might be a predecessor of Dharnivaraha of Wadhvan.

<sup>35</sup> *Uddisha Tantra of Ravana*, Ed. by M.P. Vyas. Varanasi.

<i>R.R.</i>	<i>U.T.</i>
14—53	7—17
15—35	7—24

In fact Kokkoka has drawn heavily not only from *Uddisha Tantra* but also from *Haramekhala* and Nagarjuna. We have only to study the last two chapters of *Rati Rahasya* to prove this point.

(o) *Yogavali*

Kokkoka<sup>36</sup> has explicitly referred to *Yogashataka* by Haribhadra<sup>37</sup> Suri, who lived from v.s. 750 to 830, i.e., A.D. 694 to A.D. 774.

(p) *Munindra*

Kanchinatha<sup>38</sup> has actually identified him as Gonardiya, but from the comparison of the verses

(i) R.R. 6-11 with K.S. 2-2-25

and (ii) R.R. 8-4 with K.S. 2-4-14, 15

it is clear that the reference is to Vatsyayana alone and to no one else.

(q) *Munayah*

Kanchinatha<sup>39</sup> has not identified this sage, who is referred to in the plural perhaps respectfully.

## B. THE AUTHORSHIP AND DATE OF *RATI RAHASYA*

The author of *Rati Rahasya*, the “Secret of Conjugal Bliss,” has been severally named<sup>40</sup> as Kokkaka, Kokkoka, Kokka, Koka, Kukkoka, Kupkoka, Koka-deva, Koka Pandita, and so on. One of them is referred to as Kadvaya (spelt with two ks), by Raghavabhatta.<sup>41</sup>

We know very little about the author’s personal life, beyond the fact that his grandfather was named Tejoka; his father, who enjoyed great fame, went by the name of Gadya Vidyadhara Kavi (v.l., Vaidya Vidyota Pandita), and that Kokokka himself was honoured among scholars and poets.<sup>42</sup>

<sup>36</sup> R.R. 14-1.

<sup>37</sup> Desai, *Jaina Sahityano Samkshipta Itihasa*, p. 165, 168.

<sup>38</sup> R.R. 6-8.

<sup>39</sup> R.R. 10-26, 14-39.

<sup>40</sup> (i) R.R. 1-4, 15-130; (ii) *Gita Govinda*, Rasikapriya commentary 2-6-8; (iii) *Vasavadatta*, commentary of Vasudeva; (iv) Gode, *Studies in Indian Literary History*, II, p. 184; (v) *Nagarasavasa*, commentary of Tripathi, Introduction, p. 14; (vi) *Ekavali of Vidyadhara*. Ed. by K. P. Trivedi, Introduction, p. 16.

<sup>41</sup> *Abhignana Shakuntala*, Commentary of Raghavabhatta, Act III, p. 95.

<sup>42</sup> R.R. 15-130.

However, several legends have been woven around the name of Koka. According to one such legend, he was a Kashmiri Brahmin, well-versed not only in the Science of Erotics but in other occult sciences as well. However, there is definite evidence to show that he wrote the *Rati Rahasya* (*Kamakelirahasya*) to please his protégé Vainya (v.l. Vaishya) datta.<sup>43</sup> Trivedi, in his edition of *Ekavali* refers to the protégé as Shri Vainyadatta. Kokkoka wrote the *Rati Rahasya* to satisfy the curiosity of King Vainyadatta. We know from history that one Vainyadatta flourished in about A.D. 507 in Bengal.<sup>43a</sup> His portrait on his gold coins is quite well known to numismatists. I have however no proof to show that the protégé of Kokkoka and the Gupta King are one and the same.

The author's main objective appears to be to instruct men in the art of winning over frigid women, or those suffering from sexual anaesthesia. He particularly stresses<sup>44</sup> the methods by which a man may not only gain the attention of women, but in due course, may come to sustain their affections. This is, in fact, what is advocated by the Science of Erotics to every man who studies and practises it.

To achieve this ambitious objective, Kokkoka made a thorough study of the works of his predecessors, both in the field of Erotics as well as in other ancillary topics. He contends therefore that *Rati Rahasya* is the quintessence of the wisdom of the sages who wrote about the *Ars Amoris*.<sup>45</sup>

As regards the date of *Rati Rahasya*, it is now possible to conjecture the period within which it was written, with the help of two vastly differing compositions: one, the *Haramekhala* of Mahuka, composed in v.s. 887, i.e., A.D. 831 and second, the *Nitivakyamrita* of Somadeva Suri.<sup>46</sup>

As mentioned earlier, Kokkoka drew heavily upon *Haramekhala*. The other author, Somadeva Suri, refers in his *Nitivakyamrita* to Koka and his practices as Divakama.<sup>47</sup> As a cross-reference, Kokkoka refers to certain auspicious *tithis* and *yamas*, favoured by the Padmini and other types of women for congress, and this epithet Divakama is based on the statements of Kokkoka. Although the date of *Nitivakyamrita* has not yet been accurately ascertained, we know that Somadeva Suri wrote another work entitled *Yashastilaka Champu* which was definitely completed in Shaka 881, i.e., v.s. 1016, i.e., A.D. 959. We may conclude, therefore, that Somadeva and Kokkoka were near contemporaries and that Kokkoka lived sometimes between A.D. 830 and 960.

<sup>43</sup> R.R. 1-4.

<sup>43a</sup> (i) *The Classical Age*, pp. 33-34, 40, 77. (ii) *The Coinage of the Gupta Empire*; (iii) *Catalogue of the Gupta Coins*, p. 312.

<sup>44</sup> R.R. 1-6.

<sup>45</sup> R.R. 1-5.

<sup>46</sup> See n. 33.

<sup>47</sup> (i) *Nitivakyamrita*, XXV, p. 257. (ii) *Yashastilaka*, II. (iii) Pandita Nathurama Premi, *Jaina Sahitya, aura Itihasa*, pp. 74-75. (iv) *Jaina Sahitya Samshodhaka*, II, pp. 40, 43, n2.

Since the 9th century A.D., Kokkoka has become very widely read, and small wonder then that succeeding authors and commentators, who put *Rati Rahasya* almost on par with the *Kama Sutra*, used it extensively to explain certain terms in their own works. A few examples are mentioned below:

- (i) Harihara (about A.D. 1216) on *Malati Madhava*.
- (ii) Narayana Dikshit (after A.D. 1250) on *Vasavadatta*.
- (iii) Yashodhara (A.D. 1225-1275) on *Kama Sutra*.
- (iv) Vemabhupala (14th cent. A.D.) on *Amaruka shataka*.
- (v) Jagaddhara (A.D. 1300-1400) on *Malatimadhava*.
- (vi) Mallinatha (A.D. 1430) on *Megha, Raghu, Kirata, Naishadha*, etc.
- (vii) Kumbha (A.D. 1433-1469) on *Gita Govinda*.

### C. KOKKOKA'S CONTRIBUTION TO INDIAN EROTICS

Kokkoka will be remembered by Indians for presenting a most appealing and attractive subject in a very lucid and readable form. It is not generally disputed that Vatsyayana's *Kama Sutra*, though a learned collection of Sutras, is not easily understood by a layman without the help of a commentary and Kokkoka's work undoubtedly serves as a more popular and a more readable version.

Apart from this, Kokkoka's really invaluable contribution to the Science of Erotics originates from several aspects and these appear for the first time in *Rati Rahasya*, and indeed which are conspicuous by their absence in the *Kama Sutra*. Some ideas which he has put forth have been drawn from the works of Nandikeshvara, Gonikaputra, Gonardiya, Muladeva, and the work known as *Gunapataka*—all of which are unpublished and comparatively little known. We only know of them through Kokkoka's references to and quotations from these works.

Among the original topics which are discussed for the first time by Kokkoka are the following ones:

- (a) He classified women into four major categories—Padmini, Chitrini, Shankhini and Hastini—and tabulated their physical, psychological and sexual characteristics, along with the days and nights and *Yamas* thereof and postures favourable for each of them for the attainment of the highest conjugal happiness. Some writers<sup>48</sup> contend that this classification has been lifted from Vatsyayana; in actual fact, it is conspicuously absent in the *Kama Sutra*.
- (b) He has isolated erogenous zones, and further specified certain days of the waxing and the waning Moon (*Chandrakala*) as suitable for the various techniques of winning over women.

<sup>48</sup> *Shringaramanjari*, Ed. by Dr. Raghavan, p. 54.

- (c) Although basically he has followed Vatsyayana in classifying women and men into Harini, Vadava, Hastini and Shasha, Vrisha and Ashva, according to the *parinaha* (circumference) and the *ayama* (length, depth) of their respective organs, he has gone a step further and detailed their physical, psychological and sexual peculiarities, and the different means to be employed to please them. Kokkoka himself acknowledges Vatsyayana as his source, but the details are glaringly absent from the *Kama Sutra*.
- (d) He has typified women according to body humours—Shleshmala, Pittala and Vatala—and differentiated between their physical features and their psychological and sexual bias. This he has based on the *Gunapataka*.
- (e) He has classified women according to *Sattva*, here following Bharata in his *Natyashastra*. Although Kokkoka has mentioned only nine as against Bharata's twenty-one categories, there are at least two categories, namely, Kaka-Sattva and Pishacha-Sattva mentioned in the present work which are quite original.<sup>49</sup>
- (f) While enumerating the sexual customs and practices of the women of the different provinces, he has given some additional categories such as Gurjari, Utkali, Vamga-yuvati, etc.<sup>50</sup>
- (g) He has graded women according to their age—Bala, Taruni, Praudha, and Vriddha—and suggested different ways of pleasing each of them. For details, he has consulted *Gunapataka*.
- (h) In the chapters on *Vashikarana*, he has enumerated *mantras* or charms named *Kameshvara*, *Kundalini*, *Hrillekha*, *Saptakshara* and *Krishnakshi*. He has also given the recipes for 'Mahavashikarana' oil, 'Chintamani' incense and other preparations for painless child-birth, for the prevention of abortion, for improving one's voice, for avoiding body and mouth odours, for uplifting sagging breasts, and also incorporated some of Nagarjuna's recipes.

This in itself is no mean contribution, since these recipes are not to be found in the extant text of the *Kama Sutra*.

#### D. REMARKS ON THE EXTANT TEXT OF *RATI RAHASYA*

It is necessary to write a few lines on this subject inasmuch as the extant text has been undoubtedly tampered with by some later author or authors. This can be seen from the following tabulated statement:

<sup>49</sup> *Natyashastra*. 24-96 to 135; R.R. 4-14 to 18.

<sup>50</sup> R.R. 5-9 to 22.

(i) <i>Kama Sutra</i> 3. 2. 40, 41, 43, 44. 5-3-35. 5-1. 53, 54, 5-1-8.	<i>Rati Rahasya</i> 11-19 to 22. 13-76. All found in R.R. also. 13-37, 38; 13-15 (in verse).
(ii) <i>Shringaradipika</i> on <i>Amarukashataka</i> 107.	One verse regarding <i>Marjarikarana</i> not found in R.R.
(iii) (a) <i>Sanjivini</i> on <i>Megha</i> 101. (b) -do- on <i>Kumara</i> 7-94 quotes a verse from <i>Kama Sutra</i> .	Not found in R.R. It is in R.R. 11-8.
(iv) (a) <i>Sanjivini</i> on <i>Kumara</i> 8-6. (b) -do- 8-9.	(a) Not found in R.R. (b) In R.R. 11-19 (It is also in K.S. 3-240).
(v) <i>Jivatu</i> on <i>Naishadha</i> 18-37.	One verse. Not found in R.R.
(vi) <i>Jivatu</i> on <i>Naishadha</i> 18-110.	Not found in R.R.
(vii) <i>Jivatu</i> on <i>Naishadha</i> 18-12.	Parts composed in two verses, R.R. 10-44, 45.
(viii) <i>Sanjivini</i> on <i>Raghu</i> 19-25.	Words slightly changed, R.R. 10-35.
(ix) <i>Ghantapatha</i> on <i>Kirata</i> 5-23. (Five verses). For the last verse, see (ii) above. Mallinatha says it is from another work.	37-39. Some words changed and parts of some verses interchanged in R.R. 10-37, 38, 39, 46, 47, 48.
(x) <i>Ghantapatha</i> on <i>Kirata</i> 9-10.	Parts composed in two verses, R.R. 10-44, 45.
(xi) <i>Sarvankasha</i> on <i>Shishu</i> 13-45.	Some wordings with different case terminations, R.R. 1-11.
(xii) <i>Rasamanjari</i> on <i>Gita Govinda</i> 7-7-XIV, 2-8-VI.	Not found in R.R.
(xiii) -do- 2-8-VI and 7-6-XIV.	Not found in R.R.

It is not difficult to enlarge this list, but the evidence given above should be sufficient to convince scholars that another edition, carefully compiled and printed, is badly needed for an exhaustive study of *Kama Shastra*, the Science of Erotics.

## E. CLASSIFICATION OF MEN

Vatsyayana and his commentator Yashodhara, and the sources quoted by the latter, all mention the threefold classification of men into (1) Shasha, (2) Vrisha, and (3) Ashva; however, Vatsyayana avoids any mention of the sizes of the phallus in *angulas*.<sup>51</sup>

While Kokkoka mentions Vatsyayana as his source,<sup>52</sup> Padmashri and Kalyanamalla do not mention Vatsyayana, though they use the same classification. Praudhadevaraya follows Vatsyayana, but adds a verse (II-35) of his own where

<sup>51</sup> K.S. 2-1-1.

<sup>52</sup> R.R. 3-17, etc.

he pairs Shashaka with Padmini, Vrisha with both Chitrini and Shankhini and Haya with Hastini. Rudra in his *Smaradipika* says that Shashaka pairs well with Padmini, Mriga with Chitrini, Vrishabha with Shankhini and Haya with Hastini.<sup>53</sup> Minanath probably follows Kokkoka, but adds that in the case of Vrishabha, the phallus measures ten *angulas*.

Three other writers however—Jayadeva, Rudra and Jyotirisha—mention an additional classification of men: the Mriga type; the *ayama* (length) of the phallus of the Mriga type is eight *angulas* while that of the Vrisha type is ten *angulas*. Jyotirishvara omits any mention of the *ayama* of the Mriga type, but gives that of the Vrisha as nine *angulas*.

Similarly, Harihara gives a fourfold classification of men, but under different heads—Panchala, Kuchimara, Datta and Bhadra. Strangely enough, St. Ali Akbar Shah also admits that he has followed the Vatsyayana school in his classification.<sup>54</sup> In the above-mentioned fourfold classification the *ayama* table tallies with that given by Jayadeva.

Madhava,<sup>55</sup> on the other hand, has classified men into five categories—Mriga, Barkara, Vrisha, Turaga and Rasabha, with the *ayama* as six, eight, ten, twelve and fourteen *angulas* respectively. The *ayama* of the Rasabha type is considered extra large for a human being, and although Virbhadr<sup>56</sup> certainly knew about this classification, he has discreetly omitted any reference to the *ayama*.

To make these two fourfold classifications of men clear the following table will help to give a better picture:

I Sr. D(H) Sr. M.	Panchala Padmini	Kuchimara Shankhini	Datta Chitrini	Bhadra Hastini
II P.S.	Shashaka	Mriga	Vrisha	Haya
S.D. (Rudra)	Shashaka Padmini	Mriga Chitrini	Vrishabha Shankhini	Haya Hastini
R.M. (Jayadeva)	Same as S.D. (Rudra)			

Dr. Raghavan<sup>57</sup> has referred to Shri M. R. Kavi who has tried to identify Bhadra as Muladeva, an established authority on the Science of Erotics. Datta is the same as Dattaka who wrote *Vaishika*. Kuchimara is the author of *Kuchimara Tantra* and Panchala is the same as Babhravya.

<sup>53</sup> Quoted by Tripathi in his commentary on K.M. 652.

<sup>54</sup> *Shringaramanjari*, p. 307.

<sup>55</sup> Same as No. 53.

<sup>56</sup> K.C. 2-1-22.

<sup>57</sup> Sr. M., p. 35, Introduction.



There is a third fourfold classification of men as follows:<sup>58</sup>

Vasavadatta:	Akarshaka	Chumbaka	Dravaka	Bhramaka
Bhoja explains:	Attracts	Desirous of contacting every part of the body.	Pleases with glances	Pleases with speech. Is either well liked or hated.
Shivarama in <i>Darpana</i> explains:	-do-	Kisses lovingly.	Melts even frigid women and satisfies them.	While attached to one woman deceives another.

It appears therefore that there were several different ways of classifying men, as the following table will show:

Vatsyayana, Kokkoka, Padmashri, Kalyanamalla, etc.	Threefold classification.
Jyotirisha and others	Fourfold classification of the first type.
Harihara and others	Fourfold classification of the second type.
Subandhu and others	Fourfold classification of the third type.
Madhava and others	Fivefold classification.

## F. CLASSIFICATION OF WOMEN

On this subject, Vatsyayana has thought fit only to mention three broad categories—the Mrigi type, the Vadava type and the Hastini type, and has avoided mention of their respective *parinaha* (measurement of the circumference of their yoni). He is followed in this by his commentator Yashodhara.

Kokkoka, on the other hand, gives us a fourfold classification, although on another occasion he follows *Gunapataka* and mentions the threefold classification as Shalatha, Ghana or Dridha and Madhyama. Praudhadevaraya and Kalyanamalla also give descriptions of these types.

Damodara<sup>59</sup> refers to the Chumbaka type of women also, and it is certain therefore that by his time, the fourfold classification of women as Akarshini, etc., was quite well known. Tripathi, in his commentary, explains these four types.

Padmashri gives us the threefold classification mentioned by Jayadeva, though later, Jayadeva has also mentioned a fourfold division. Oddly enough, Jyotirisha gives only three classifications and Praudhadevaraya follows him.

<sup>58</sup> Quoted by Tripathi in his commentary on K.M. p. 320.

<sup>59</sup> K.M. 320 and commentary of Tripathi.

However, Kalyanamalla gives us the four classifications.

Rudra and Harihara follow Kokkoka for their classification but add the *parinaha* also.

It is Madhava<sup>60</sup> who gives us five classifications comparable to those of men—Harini, Chhagi, Vadava, Karini and Karabhi, with their respective *parinahas* of six, eight, ten, twelve and fourteen *angulas* respectively.

It would appear therefore that as in the case of men, several different classifications of women had been established.

An original and interesting classification divides women into twenty types, according to *Sattva*. Bharata<sup>61</sup> has enumerated this division, but it has not been followed exclusively in any extant text. Indeed Vatsyayana does not refer to this classification at all, though Kokkoka borrows nine of them from Bharata and adds two new ones—Pishacha and Kaka. Jyotirisha has given four classifications, although the one named Preta which he includes, has not even been mentioned by Kokkoka or Bharata. Praudhadevaraya appears to have followed Bharata to a great extent, but has included the Pishacha type mentioned by Kokkoka while omitting the Preta type mentioned by Jyotirisha. Kalyanamalla has followed Kokkoka closely.

## G. EROGENOUS ZONES

The theory of erogenous zones is comparatively recent in the West as compared to its development in India.

It was Willis<sup>62</sup> who first minutely observed the nervous system in order to determine through which mechanism of the human body 'sympathy' works. In the latter half of the eighteenth century, Whytt again dealt with this 'sympathy' in one of his works, while Charcot deals with hystriogenic zones of the human body. In the course of his researches, Charcot found zones of different orders: cutaneous or mucous or visceral. In 1881, Chambard published his book on hypnotic phenomena, in which he clearly stated that on the surface of women's skins exist certain regions comparable to epileptogenic centres to which the name of erogenic centres might be applied. Among these centres are two varieties: the constant centres, independent of the dermo-mucous surface of the mouth of the womb, namely, the inner side of the thigh, the inguino-cervical and the ilio-inguinal regions and the nipples; the second variety of centres are less constant and subject to different influences: they are the anterior cervical region, the sides of the neck and the palmar region. Special sensations and reflexes emanate from

<sup>60</sup> Tripathi, same as notes 53, 55.

<sup>61</sup> *Natyashastra*, XXIV, 94-135.

<sup>62</sup> Ellis, *Psychology of Sex*. III, 2, pp. 111 to 120.

these centres, and excitations of these parts, under certain conditions, produce a voluptuous sensation and cause muscular actions which prepare, determine and culminate in the union between man and woman.

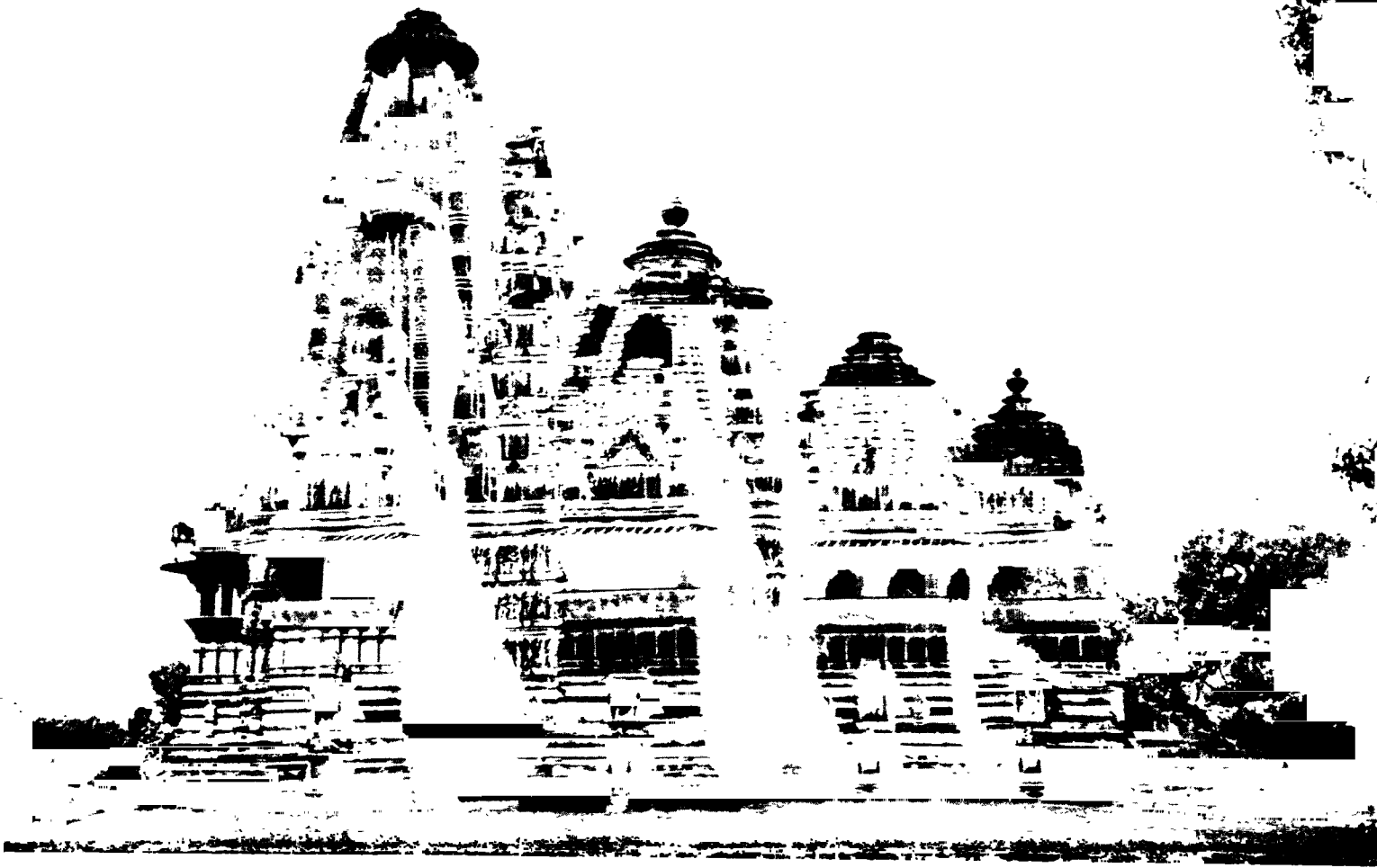
A little later, in 1883, however, Frere observed that in order to arouse the woman's passions fully, it was sufficient for the man to merely touch certain parts and regions of her body.

In 1903, Ellis in his third Volume introduced the word 'erogenous zones.' Ellis asserts that the significance of the zones is that of by-apparatus and surrogates of the genital organs. Moll has observed that stimulation of these areas gives rise directly or indirectly to voluptuous sensations. Hirschfeld has enumerated eight such spots, four with the growth of hair (such as beard, chin, armpit and the pubis) and four with a mucous surface (mouth, nipples, genital region and the anal region). He considers as secondary zones the palms, soles, finger tips, toes, knees, elbows and sacral region. Ellis has suggested the addition of ears to this list.

Coming now to Indian erotic literature, we find that Vatsyayana has mentioned certain parts of the human body as fit for kissing, for making nail and teeth marks, for *Karikarakrida*, for thumping, for pressing with the palms and so on. While closely following him, Kokkoka has added the device of titillating certain parts with the fingers, and following Nandikeshvara and Gonikaputra, has given a list of some fifteen anatomical parts, which when contacted in special ways, engender and heighten one's passion. For instance, some parts like the breasts require squeezing, others like the buttocks require kneading, cheeks respond to pinching, lips are fit for kissing, and so on. All these devices may be used with greater satisfaction on certain auspicious days of the lunar month, and elaborate details are given by Kokkoka, Jyotirisha, Kalyanamalla, and other writers on this subject. Indeed all writers on Indian Erotics have mentioned in their own individual styles, the erogenous centres of the human body and the respective devices at one's disposal for making the fullest possible use of them.

Kalidasa, among other authors, has described how once a confidante of Parvati suggested to her that she should touch (*sprisha*) Shashikala (the crescent moon resting sporadically) on the god Shiva's head. Mallinatha, Kalidasa's commentator, seems to have clearly understood the real—or indeed the symbolical—meaning of Shashikala but somehow does not explain it; instead, he merely comments on it as *Suratavishesha*.<sup>63</sup> We may be justified in reading a symbolical meaning of Shashikala through the commentary and say that it is not really the crescent moon, but the position of *Ananga* (or Cupid) in the particular anatomical part. To substantiate this content, Kokkoka and other writers on Erotics have

<sup>63</sup> *Kumarasambhava*. 7. 19 and commentary.



1



1. *General view of the temple of Vishwanatha, Khajuraho. 11th century. (Copyright, Department of Archaeology, Government of India).*
2. *The small temple of Khajuraho. 11th century. (Copyright, Department of Archaeology, Government of India).*



3. *Sculptured panels showing mithuna figures from the Kandariya Mahadev temple, Khajuraho. 11th century. (Copyright, Department of Archaeology, Government of India).*



4. *A loving couple. Detail from the south side of the Parasvanatha temple, Khajuraho. 11th century. (Copyright, Department of Archaeology, Government of India).*



5. *Detail of a god and goddess in an amorous pose from the Parasvanatha temple, Khajuraho. 11th century. (Photo, Shama Kilanjar).*



6. Exquisite sculpture of a couple from the Lingaraja temple, Bhubaneswar. 11th century. (Copyright, Department of Archaeology, Government of India).

7. Close-up of the previous sculpture, showing the expressive features of the man and woman. From the Lingaraja temple, Bhubaneswar. 11th century. (Copyright, Department of Archaeology, Government of India).





8. A panel from the Brahmeswara temple. Bhubaneswar. 11th century. (Copyright, Department of Archaeology, Government of India).



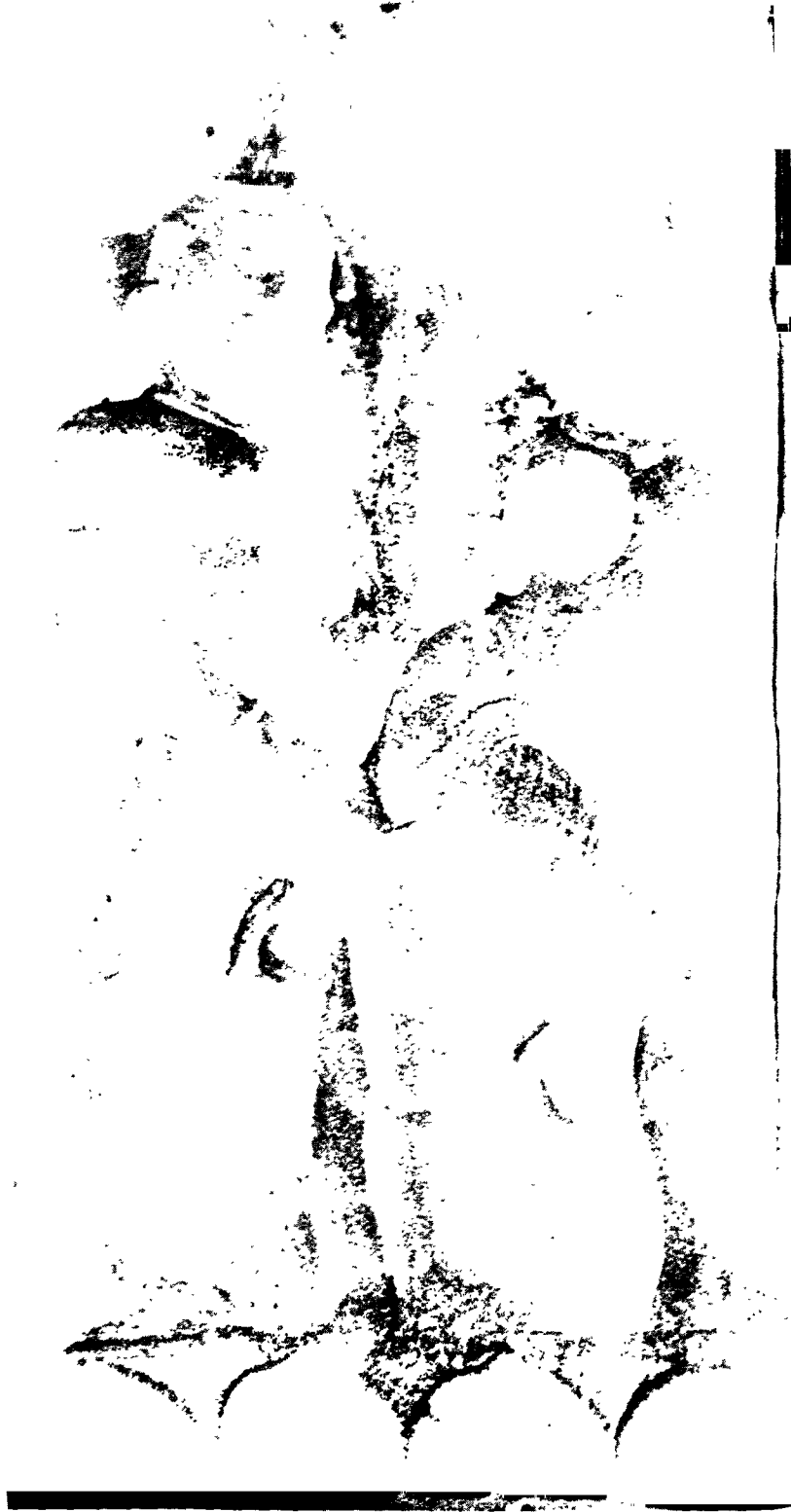
9. Detail of a sculptured panel from the Lingaraja temple. Bhubaneswar. 11th century. (Copyright, Department of Archaeology, Government of India).

11. *Sculpture of a couple from the Raja Rani temple, Bhubaneswar. 12th century. Copyright, Department of Archaeology, Government of India).*



10. *A panel from the sculptures of Nagarjunakonda. 3rd century.*





12, 13. Graceful couples, with meaningful smiles and beautiful figures from the Raja Rani temple, Bhubaneswar. 12th century. (Copyright. Department of Archaeology, Government of India).

also included the head as one of the limbs with a love potential.

An interesting point which may be noted here is that all the texts on Erotics refer to *Kamasthanas* (erogenous centres) and *Anangasthiti* (their love potential) belonging exclusively to women. None of these works refers to these in men. However, it becomes evident from a study of these works that some kisses, embraces, nail and teeth marks are to be done by women on men, and we may conclude that *Kamasthanas* and *Anangasthiti* exist in men too, and that the use of them is reciprocal. Perhaps the explanation lies in the fact that the extant manuscripts are corrupt, and that the portions dealing with *Kamasthanas* and *Anangasthiti* in men have been tampered with. Perhaps the other authors on Erotics missed mention of this in the *Kama Sutra*. Mallinatha, the commentator, knew about the *Kamasthanas* and *Anangasthiti* in men since he has commented positively on the subject. As for Kokkoka, he tells us that he gathered his material from the works of Nandikeshwara, Goniputraka, etc.

In classical literature, we find the theory of touch and its effect clearly represented. Pururava's attraction for Urvashi was heightened when his shoulder touched hers. Parvati experienced horripilation and Shiva perspired at the fingers when Shiva clasped her palm.<sup>64</sup>

## H. BODY-ODOUR AND ITS EFFECT

The theory of body-odour and its effect was very well-developed in ancient India. We find it mentioned in several works. However, before these are described, it will be interesting to know its development in the West.

It is an accepted fact that all men and women are odorous, and that clean habits open out the skin pores and help to exude these odours. Odour varies among individuals and among tribes. For instance, Monbuttu women have a strong gorgonzola smell, the Australian aborigines have a smell of phosphoric character, the Chinese have a musty odour and many Europeans have a strong and pungent smell. It is quite true that the white races smell less strongly than most of the dark races. Odour appears to be related to both pigmentation and to the degree of hair growth.

Ellis<sup>65</sup> has enumerated eight kinds of body odours such as those of skin, scalp, breath, armpits, feet, perineal odour, preputial smegma and mons veneris, vulvar smegma, vaginal mucous, menstrual odour, etc.

We may now examine the many references to body-odour and its effect in Indian literature.

<sup>64</sup> (i) *Vikramorvasiya*, Act I. (ii) *Kumarasambhava*, 7-77.

<sup>65</sup> Ellis, *ibid*, I—2, iii, pp. 59-90.

In the *Mahabharata*<sup>66</sup> we are told that Shantanu found Dasheyi not only beautiful and virtuous, but sweet-smelling also. The story tells us that in trying to trace the source of the fragrance that assailed his nostrils he discovered the maiden who was indeed the cause of it.

Another story in the *Mahabharata* tells us how a boon was granted to Matsyagandha, the daughter of Girika and Vasu. The maiden had been cursed and became a fish in the waters of the Yamuna river, until one day she was accosted by Parashara from whom she sought the boon of fragrance. Thereupon Parashara impregnated her with fragrance through a physical union with her and she became known as Gandhavati (the sweet smelling maiden) ever after. She came to be otherwise known as 'Yojanagandha' for it is said that people could smell her approach over a distance of one *yojana*.

The *Mahabharata* also relates how when Draupadi was born, her own lotus-smell spread to a distance of one *krosha*.

Shakuntala's description by Kalidasa emboldens Raghavabhatta<sup>67</sup> to contend that she was a woman of the Padmini type.

Parvati<sup>68</sup> is described as one whose breath smells of lotus and Prururava poetically asks the bees if they have smelt the fragrance of Urvashi's breath.

Lotus-smell is again referred to several times in the *Shrimad Bhagavata*. Devahuti<sup>69</sup> once encountered a thousand maidens with the lotus-fragrance, and subsequently she gave birth to daughters with a similar fragrance. The same *Purana* refers to Urvashi's lotus-smell which bewitched Pururava. Uddhava refers to heavenly maidens with the lotus-smell.

In the same *Purana*,<sup>70</sup> we also have a reference to the fish-smell of the human body. Brahmahatya in the shape of an old hag was seen by Indra following him and emitting a strong fish-odour.

Damayanti<sup>71</sup> is actually described as Padmini (lotus-smelling) by Shri Harsha.

However, except for the Padmini (the lotus-smelling) and the *Matsyagandha* (fish-smelling), the other types of body-odour have not been described in Indian literature, though the smell of mucous discharge has been mentioned. Kokkoka<sup>72</sup> describes the mucous of the Padmini type as lotus-smelling, that of the Chitrini type as honey-smelling, that of the Shankhini type as acid-smelling and that of Hastini, as smelling like the ichor of an elephant. He has similarly described the mucous odours of Harini, the Vadava and the Hastini.<sup>73</sup>

<sup>66</sup> *Mahabharata*, 1-63-167, 184, 197.

<sup>67</sup> *Shakuntala*, commentary of Raghavabhatta, Act I (after verse 19)

<sup>68</sup> (i) *Kumarasambhava*, 5-27, 8-19. (ii) *Vikramorvasiya*.

<sup>69</sup> *Shrimad Bhagavata*, 3-23-26, 48; 9-14-25; 10-47-60.

<sup>70</sup> *Shrimad Bhagavata*, 6-13-13.

<sup>71</sup> *Naishadha*, XVIII—49.

<sup>72</sup> R.R. 1-11, 14, 16, 18.

<sup>73</sup> R.R. 3-21, 26, 28.

Jyotirisha<sup>74</sup> has only mentioned the mucous of the Hastini though Kalyanamalla<sup>75</sup> has described the mucous odours of the Padmini, the Chitrini, the Shanthini, the Hastini, the Mrigi, the Vadava and the Hastini.

The references to body-odour and its effects in Indian literature cited above will indicate that this theory had been highly developed in ancient India.

<sup>74</sup> P.S. 1-9.

<sup>75</sup> A.R. (i) 1-8, 10, 12, 14. (ii) 3-21, 23, 25.

## CHAPTER I

### THE CLASSIFICATION OF WOMEN

1. May the God of Love, who vanquished the three worlds with the help of woman and whose life was many-splendoured, grant you all your wishes.

2. He is ever-victorious—that God of Love, born in the mind, the Moon's friend, the abode of all happiness, and whose onslaught brooks no resistance. He is the anchorage of pleasure-loving men, and the vanquisher of Tripura (Shiva) for although Shiva burnt him to ashes with the fire from his eye, he forcibly and instantly transformed Shiva into the form of half-man and half-woman.

3. Benediction too for the lofty and unexceptionable accoutrements of that unassailable God. He has bees as his retinue, koels (cuckoos) to sing his panegyrics, the Moon as his royal canopy, the fragrant breeze from the mount Malaya to serve as his frenzied elephant-mount, the delicate limbs of a woman to act as his bowstring and her coquettish glances as his arrows. Love is born in the minds of men and comes to tyrannise the whole world.

4. Oh learned men, pray listen closely to this literary masterpiece which, like a lamp, illumines the Art of Love. It is composed by the poet Kokkoka to satisfy the curiosity of King Vainyadatta.

5. Keeping my mind firmly on the subject, I have endeavoured to glean the essence of learning by referring to the ancient sages again and again, and milking the cow of learning and churning the milk of their wisdom. This quintessence of learning is delicious and wholesome, and fit to be exercised in the enjoyment of youthful beauty. Indeed, even the Gods have accepted this. So you, distinguished men of learning, may also enjoy its benefits.

6. The object of the Art of Love is, in the first place, to win the affection of an unattached woman; having won it, then to enjoy it, and having enjoyed it, to perpetuate and enhance its enjoyment.

7. In the lives of men, so transitory and evanescent that they are like water-drops falling off the eaves of houses, only one essential happiness in its fullest and complete form is considered worthwhile, and that is the fulfilment of the human senses. Which fool can ignore the subtleties and mysteries of the Art of Love and yet enjoy this happiness, which is akin to the highest happiness resulting from the realization of the Absolute?

8. What can a monkey do with a coconut when he finds one? (Nothing, unless he knows how to break it and discover its kernel.) Similarly, a man who is unfamiliar with the details of the Art of Love, such as women's infinite variety, (Harini, etc.), their natural traits (sluggishness, etc.), their different ages (child-

hood, etc.), their different provincial customs, their different seasons, their amenability to unions—such a man falters in his approach through diffidence, fails to respond adequately to his partner, and is ultimately balked of his pleasure, even though he has a maiden's youthful virginity at his disposal.

9. While I have the natural respect for the learning of the ancient sages, I have included much of my own that has been left unsaid in Vatsyayana's *Kama Sutra*, much that has been seen and heard by me elsewhere. Also, I have found that even if the meaning of one book is clear enough for normal intelligence, it is made considerably easier for the dull-witted, if it is related in another manner with specific implications.

10. Women are known to have been classified as of four types—Padmini, Chitrini, Shankhini and then Hastini. Of these, the first, the Padmini type, is considered supreme; then come the other three types, in that order of excellence.

11. The Padmini type of woman is soft as a lotus-bud, and her mucous discharge too has the unusual fragrance of a blossoming lotus. Her eyes are scarlet at the corners and resemble those of a startled gazelle, and her two breasts are peerlessly beautiful, like the Shriphala fruits. (The fruits of the Bilva tree.)

12. Her nose is delicate, like a Tila flower, and she is ever mindful of the worship of Brahmans, preceptors and deities. She has the lustre of lotus-petals and the golden complexion of the Champaka flower. Her yoni<sup>1</sup> is cup-shaped, like a lotus in bloom.

13. She walks gracefully like a swan, and like a swan, her voice pleases. Thin in build, her torso is divided by three clear outlines. She dresses with dignity, partakes moderately of soft and clean food, bears herself with dignity and inviolable self-respect, and favours particularly white flowers and white dresses.

14. The Chitrini type of woman has an attractive gait, and is neither too tall nor too short. Though thin in build, she has large breasts and yoni, symmetrical thighs and full lips. Her mucous discharge has the fragrance of honey, her neck is conch-shaped (with the three lines thought to be very fortunate), her voice is the song of the Chakora bird, and she is adept in the arts of dancing, music and the other arts.

15. Her yoni is well-rounded and high, soft and well-lubricated inside, and having sparse pubic hair. She has quick sight and perception, and a fondness for indulging in unions. Her taste in garments, garlands, ornaments and cosmetics is inclined to be colourful.

16. The Shankhini type of woman is neither too fat nor too thin. She possesses long legs and a long torso, and is fond of red flowers and garments. She is quick-tempered. Her complexion is so clear-skinned that her veins show

<sup>1</sup> Throughout this translation, the word yoni is used to denote a woman's vagina.





*Padmini*



*Chitrini*



*Shankhini*



*Hastini*

clearly beneath the skin. Her walk is undulating, her yoni is covered generously with pubic hair, and her mucous discharge smells acid.

17. During her union with a man, she is given to making excessive nail-marks but has little bodily discharge. Her limbs are slightly warm. Her diet is neither too heavy nor too light but her disposition is on the whole bilious. Her mind is unchaste and crafty and her voice is as unmelodious as a donkey's.

18. Finally, the Hastini type of woman walks gracelessly and displays thick and crooked toes on her feet. Her neck is thick and short, her hair tawny; all her actions are hurtful. She is rather corpulent and her yoni and mucous discharge smell like the rut of an elephant.

19. She indulges in her appetite freely and eats twice the quantity of food required, which again is usually bitter or pungent. She is devoid of dignity. Her lips are thick and drooping. During the act of union she is very difficult to please. She is afflicted by excessive hairiness on her entire body and on her yoni, which is quite large. Her speech is halting and indistinct.

20. The days most favoured by the Chitrini type of woman for union with a man are the second, fourth, fifth, sixth, twelfth, tenth, and the eighth day of the moon (respectively denoted by eyes, ears, arrows of the God of Love, the Seasons, *Adiyas*, the directions and the *Nagas*). Similarly, the favourable days in the case of the Hastini type are the ninth, fifteenth, fourteenth, the seventh (respectively denoted by the planets, days of a fortnight, the worlds and (*Lokas*) divisions of the terrestrial world). The favourable days in the case of the Shankhini type are the remaining four, namely, the first, third, eleventh and the thirteenth day of the moon.

(The days in the case of the Padmini type have not been mentioned).

21. A man can best gratify the Padmini type of woman by adopting the Pankaja posture; the Shankhini type of woman by adopting the Venudarita posture (where the legs are placed like a split bamboo); the Hastini type by adopting the Skandhapadayugala posture (where the pair of legs rest on the shoulders); and the Chitrini type by adopting the Nagara posture.

(*Laya* implies a posture whereby a man and a woman are physically united).

22. The most auspicious time for a man to arouse the Chitrini type of woman for a physical union is the first *yama* (a period of three hours) of the day and the night; and the Hastini type in the second *yama* of the day and the night. A man causes the Shankhini type to reach her climax best in the third *yama*; and the charming Padmini type he can please in the fourth *yama* of the day and the night.

(*Yama* is one-eighth part of a day, i.e., a period of three hours).

23. (Now are described the ways and means of winning over the woman and certain medicinal recipes).

A man should win over the Chitrini type of woman by giving powdered nutmeg (with betel leaf) mixed with the juice of the banana tree; the Hastini type of woman by offering her the ash of the feathers of a pigeon and a buzzing bee mixed with honey (with betel leaf); the Shankhini type of woman by offering her (a part of) the Shriphala mixed with powdered root of Gandhatagari plant (with betel leaf). The following incantations are to be simultaneously recited.

1. 'Om! Pacha (thrice); the flying bird (twice); May this be offered to the God of Love.' It is possible (for a man) to win over the Chitrini type of woman if he gives her nutmeg powder mixed with the juice of the root of the banana tree, with a betel leaf along with this incantation.

2. 'Om! Chhindhi(?) Chandi! v.l. ) ( twice), Oh. Presiding Deity of the Secret Formula for winning over women! (thrice): May this be offered to the God of Love!'

The Hastini type of woman is likely to be won over if she is given the feathers of a pigeon and a bee mixed with honey, with a betel leaf along with this incantation.

3. 'Om! Hara! (twice), Pacha! May these be offered to the God of Love.' The Shankhini type of woman is likely to be won over if she is given the root of 'Gandha tagara' with the Bilva fruit along with this incantation.

(Neither the Mantras nor the medicinal recipes are given for the Padmini type of woman as she is considered to be above such artifices).



14. Mithuna figure from the south-east of the Jagamohan of the Sun temple at Konarak. 13th century. (Copyright, Department of Archaeology, Government of India).



15. Beautiful sculptured figures from the Brahmeswara temple, Bhubaneswar. 11th century. (Copyright, Department of Archaeology, Government of India).



16. *Mithuna figures from the Museum at Konarak. 13th century. (Copyright, Department of Archaeology, Government of India).*

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17. *Sculpture from the Sun temple, Konarak. 13th century. (Copyright, Department of Archaeology, Government of India).*



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18. *Graceful figures from the Sun temple, Konarak. 13th century. (Photo, Darshan Lall).*

- 19, 20. *Close-ups of the expressive features of couples in love, from the Lingaraja temple, Bhubaneswar, 11th century. (Copyright, Department of Archaeology, Government of India).*

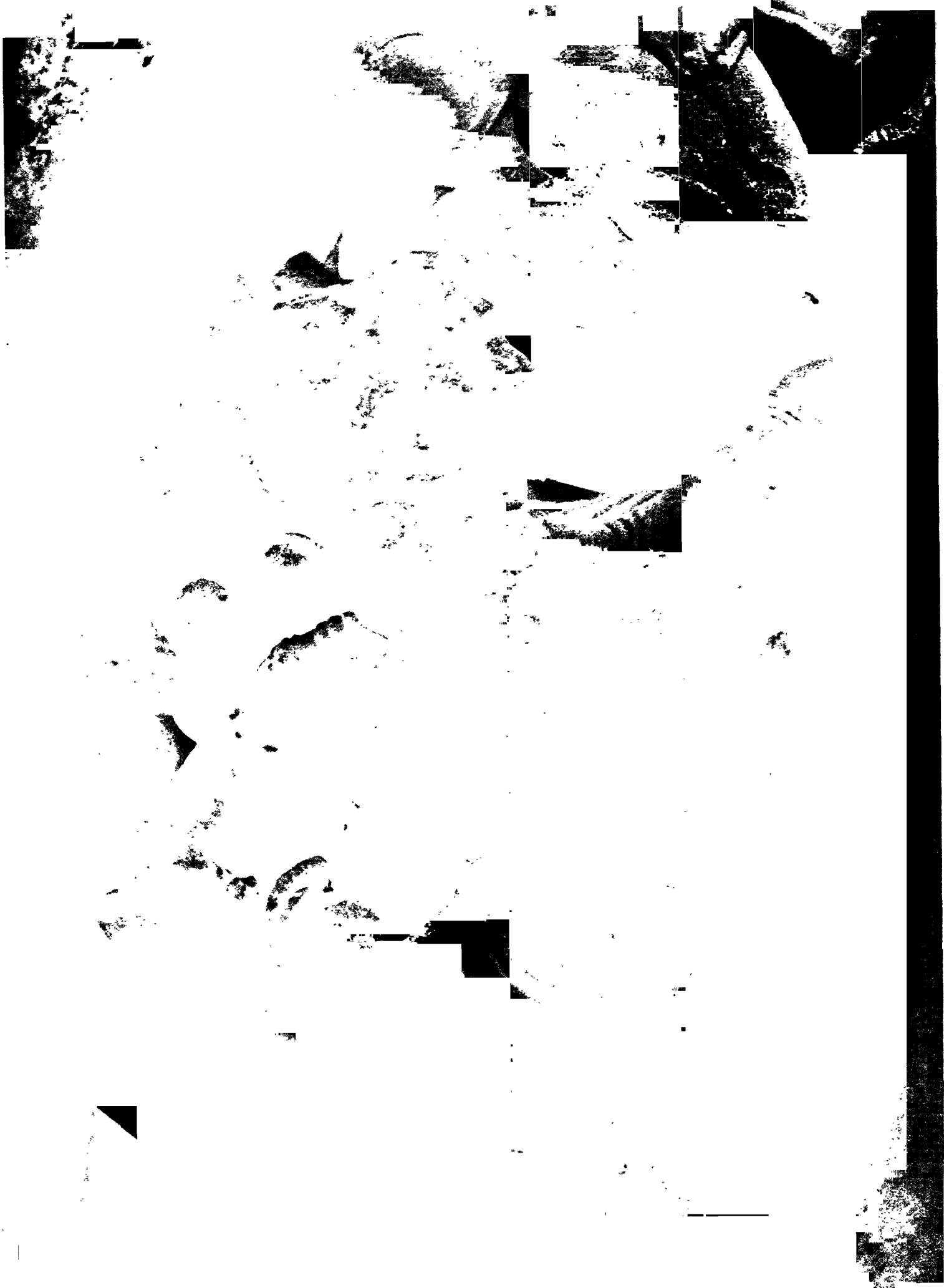


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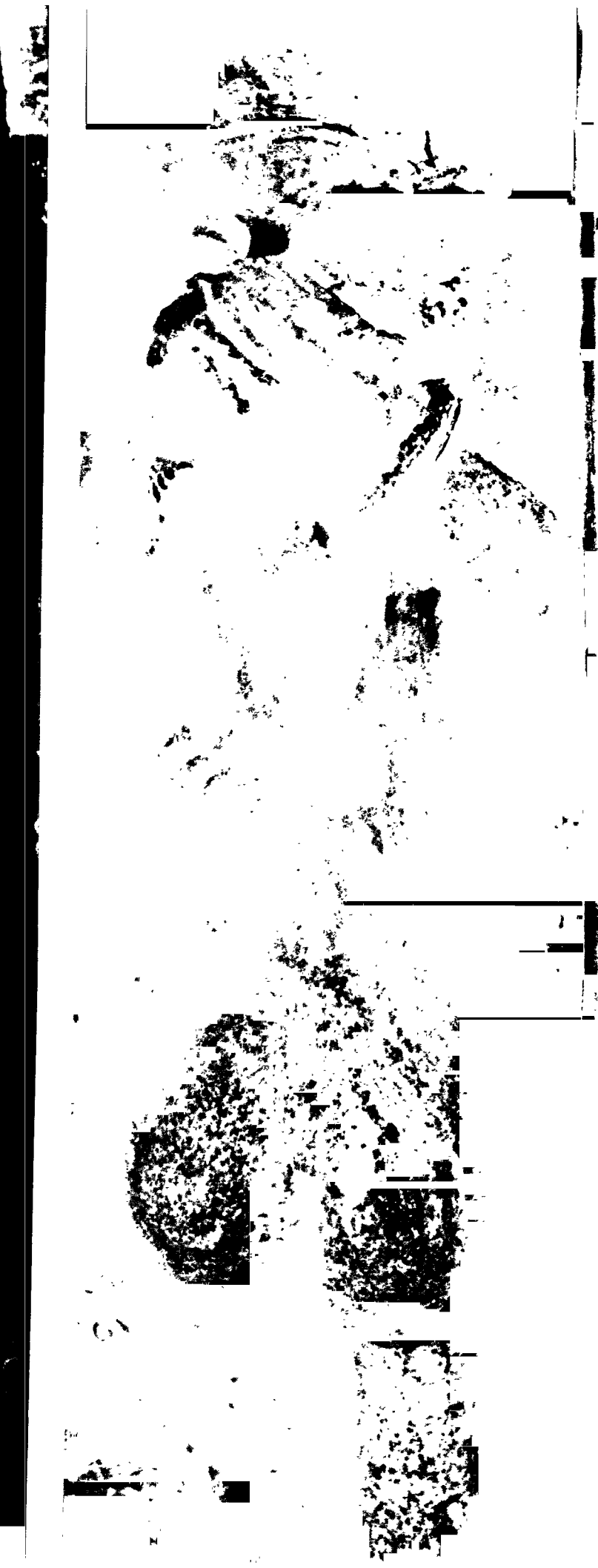


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21. *The fond embrace, depicting the intensity of love. Sculpture from Khajuraho, 11th century. (Photo, Shama Kilanjar).*

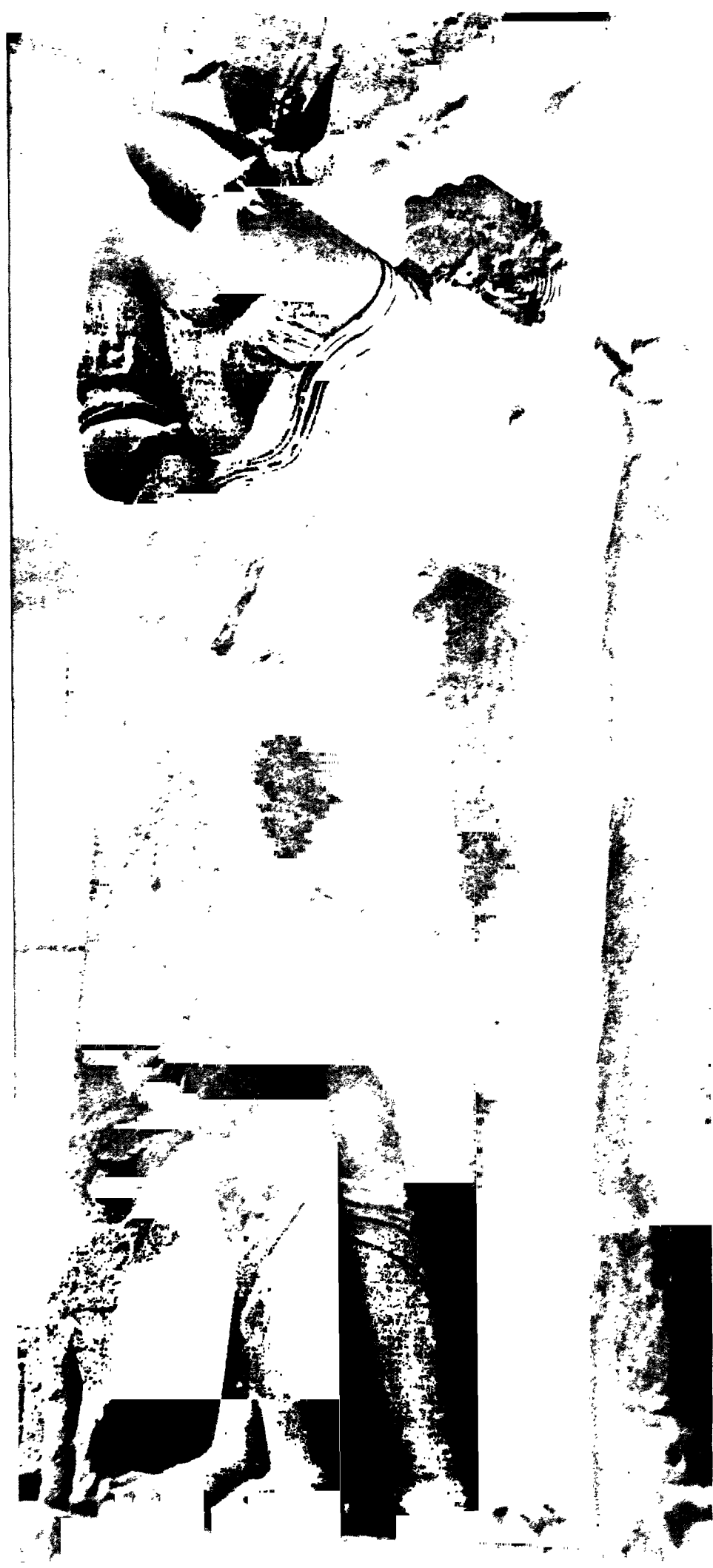






22. *Sculpture of a loving couple, full of lyrical grace, from the Raja Rani temple, Bhubaneswar. 12th century. (Copyright, Department of Archaeology, Government of India).*
23. *Beautiful sculpture from the Sun temple at Konarak. 13th century. (Copyright, Department of Archaeology, Government of India).*
24. *The Kiss. Sculpture from the Sun temple at Konarak. (Copyright, Department of Archaeology, Government of India).*





25. *A lyrical and graceful sculpture of a loving couple, from the Bharatji temple, Khajuraho. 11th century. (Copyright, Department of Archaeology, Government of India).*

26. *Embracing figures from the Devi Jagdamba temple, Khajuraho. 11th century. (Copyright, Department of Archaeology, Government of India).*



## CHAPTER II

### EROGENOUS ZONES AND RELATED TOPICS

1. A man should note that in the lunar month of the waning moon, from the first to the fifteenth day, the God of Love resides from the top of her hair to the toe on the left half of the fawn-eyed woman, while in the lunar month of the waxing moon, similarly, he resides in her right half.

The limbs which Love has made his abodes are: the toes, the feet, the ankles, the knees, the thighs, the navel, the bosom, the breasts, the arm-pits, the neck, the cheek, the lip, the eyes, the forehead and the head.

2. During a union, some men in the heat of passion, pull locks of hair; some kiss the forehead and the eyes; some kiss the lips with both lips and the teeth; some caress the cheeks; some inflict nail-marks in the arm-pits and the neck; some grasp the breasts tightly; some knead the bosom with the fists, and some thump with the fist slowly on the navel.

3. Excited men often indulge in the *Karikarakrida* (manipulation with fingers held in a particular way, like the proboscis of an elephant and movements made on the outer part of the yoni). They rub their own limbs such as the shank, the knee, the foot and the toe with corresponding limbs of their beloved. In this way, those who know the Art of Love can thaw the natural reticence of their partners in the same way as the moon with her rays causes the moonstone to ooze.

4. The five well-known arrows of the God of Love are marked 'a', 'i', 'u', 'e' and 'o', and they are to be aimed at the heart, the breasts, the eyes, the head and the yoni respectively. When these arrows are directed like sparks from one's eyes at those vulnerable limbs, it affects every woman and she drips with the fluid of the organ.

5. So far, I have presented the essence of the teaching of Nandikeshvara on this topic. Now follows the abbreviated version of the exposition given by Gonikaputra.

6. The God of Love moves downwards from head to foot (in a woman's body) during the fifteen days of the waning moon, but moves upwards during the fifteen days of the waxing moon. Men afflicted with desire can overwhelm the doe-eyed women through the resplendence of the sixteen *matras* (vowels and consonants) which like sparks from a fire, are directed to their vulnerable limbs.

7. On the first day of the lunar month, an amorous man should approach the young woman by clasping her neck tightly, kissing the forehead and the cheeks, and by pressing her lips with his front teeth. He should softly scratch her back, her sides and her posteriors with nails growing on delicate fingers, which engenders

great excitement, until she gives out low shrieks and attains her orgasm.

8. On the second day of the lunar month, the amorous man may gratify a woman by the pleasing expedient of pressing her breasts, kissing her cheeks, eyes and breasts. He should make nail-marks on her sides, suck her lips gently, chafe her arm-pits with nails and embrace her very tightly.

9. On the third day of the lunar month, a man is able to arouse a woman's passion by embracing her tightly and inflicting nail-marks on her sides and her arm-pits. Anxious for pleasure of kissing her lips, he may place her head on the crook of her arm, and then arouse her by chafing her breasts. (This sport is known as *Chhurita*.)

10. On the fourth day of the lunar month, men often sport in the river of the lotus-eyed woman's humours, by embracing her unreservedly, pressing her breasts firmly together until there is no space left between them, making teeth-marks on the lips, making nail-marks on the left thigh, and inflicting the *Chhurita* nail-mark in the arm-pits.

(There is a mistake in the text here. In place of 'Shariram' one should read 'Sharire'—Transl.).

11. On the fifth day of the lunar month, a man should grasp the locks of his beloved's hair with his left hand, make teeth-marks on her lips, and having playfully rubbed the nipples, should passionately kiss her breasts. Similarly, on the sixth day of the lunar month, the passionate man, after pressing his lips on his beloved's in his embrace of all her limbs, should scratch her thighs and make the *Chhurita* nail-mark below her navel.

12. On the seventh day of the lunar month, a man whose passion is aroused and who is ready for congress, should rub his beloved's yoni with his palm, suck her lips, make nail-marks on the sides of her neck, the bosom, the cheeks, and tightly embrace her. Thus he can cause her to get the orgasm.

13. On the eighth day, a man can arouse his beloved's passion by lifting up, pressing and kissing her breasts, making teeth-marks on her lips and nail-marks on the navel occasionally, and embracing her round the neck. On the ninth day, for the same purpose, he should rub his beloved's yoni, directing his palm towards the *Nabhimula* (navel), and while pressing the breasts, make teeth-marks on her lips and nail-marks on her sides.

14. On the tenth day, the best course for a man to excite a woman's passion is to kiss her head and make nail-marks on her neck, while with the left hand, he must caress her different limbs such as the waist, the breasts, the thighs and the middle of her back.

(There is a mistake in the commentary. 'Shravana' should be read as 'Shroni'—Transl.).

15. On the eleventh day, the amorous man can melt a woman into love-play by stroking and manipulating her yoni with his fingers, making nail-marks on her neck, embracing her tightly, repeatedly kissing her lips and pulling them with his own, and by laughingly thumping her bosom with frequent fist-blows.

16. On the twelfth day, the lover can arouse his beloved's passion, by first embracing her tightly and kissing her forehead and cheeks and then provoking her to make teeth-marks on his lips. He, in response, opens his eyes wide and conveys his pretended pain by uttering little gasps.

On the thirteenth day, he can arouse his beloved's love by simply kissing and making nail-marks on her neck, pressing her breasts and making her gasp.

17. On the fourteenth day, however, desirous men should indulge in *Karikarakrida*, by sporting with the alluring limbs of their beloved, kissing her eyes and pinching her arm-pits.

On the fifteenth day of the lunar month, they may cause a woman's orgasm by letting their nails dance on her shoulders as if on a stage, and by titillating her nipples and fingering her yoni.

### CHAPTER III

## CLASSIFICATION OF VARIOUS TYPES OF MEN AND WOMEN AND THEIR RESPECTIVE UNIONS

### A. CLASSIFICATION ACCORDING TO *JATI* OR PHYSICAL CHARACTERISTICS

(Having delineated the views of Nandikeshvara and Gonikaputra, the author proceeds to outline the observations of Vatsyayana).

1. Men are classified into three categories:

- the Hare type, whose phallus<sup>1</sup> measures six *angulas*.<sup>2</sup>
- the Bull type, whose phallus measures nine *angulas*.
- the Horse type, whose phallus measures twelve *angulas*.

Similarly, women are classified into three broad categories:

- the Deer type, whose yoni measures six *angulas*.
- the Mare type, whose yoni measures nine *angulas*.
- the Elephant type, whose yoni measures twelve *angulas*.

(*Aroha* means the length of the phallus, and *parihana* means the depth of the yoni).

2. There are three types of *Sama Rata* or equal unions, thus:

- (a) The deer type of woman uniting with the hare type of man.
- (b) The mare type of woman uniting with the bull type of man.
- (c) The elephant type of woman uniting with the horse type of man.

3. There are two types of *Uchcha Rata* or high unions, where the phallus of the man is larger than the woman's yoni, thus:

- (a) The deer type of woman mating with the bull type of man.
- (b) The mare type of woman mating with the horse type of man.

Similarly there are two low unions (*Nicha Rata*) where the phallus of the man is smaller than the woman's yoni.

- (a) The mare type of woman uniting with the hare type of man.
- (b) The elephant type of woman uniting with the bull type of man.

4. There is, furthermore, one *Atyuchcha Rata*, or, an excessively high union where the partners are:

- (a) The deer type of woman and the horse type of man.

(Here, the phallus of the man is considerably larger than the woman's yoni).

Similarly, there is one *Atinicha Rata*, namely, an excessively low union where the partners are:

<sup>1</sup> *Linga* or phallus is used throughout to indicate a man's reproductive organ.

<sup>2</sup> *Angula* is the measure of a finger's breadth.

(a) The elephant type of woman and the hare type of man.

(Here, the phallus of the man is considerably smaller than the woman's yoni.)

Thus, we calculate nine different types of unions, based solely on the proportions of the lovers' organs.

5. From these, the *Sama Rata*, where the respective proportions of the organs of the lovers are equal, are declared the best. The two *Uchcha* or high types are fairly good, whereas the two *Nicha* or low types, and the *Atyuchcha* or excessively high type together with the *Atinicha* or excessively low type are considered inferior unions.

6. In the *Nicha* or low type of congress women fail to be fully gratified since the man's phallus is not sufficiently large to rub against and excite the sides of the woman's yoni.

7. Even in the *Uchcha* union, a woman does not usually experience pleasure, since the man's phallus is too long for the smaller and softer yoni of the woman, and initially causes excessive pain. As we have seen earlier *Kama* or love is the direct offspring of the state of one's mind and if this is unhappy or painful, love will flit.

8. There are very minute and invisible germs called *Krimi* in the human blood. Their movements are of varying intensity—mild, fairly strong and very strong, and they are directly responsible for causing the itching sensation in the woman's yoni.

9. With the admission of a firm phallus into the woman's yoni, she experiences the slow but steady disappearance of the uncomfortable itching sensation, but when the oozing begins, she experiences pleasure, and her pleasure increases in proportion to the free flow of her fluid.

(While the process of oozing does yield some pleasure, the actual climax is experienced by the woman only when the fluid flows freely).

In the beginning of the union between man and woman, there is a feeling of pain, resulting in meagre pleasure. Both the man and the woman experience pleasure only towards the end.

(The woman, when her fluid is released, and the man when his seminal fluid flows profusely. If, in either case, the flow of fluid starts prematurely, neither party is satisfied).

10. In the end, the woman utters indistinct and hardly audible sounds, writhes her body, feigns crying, gets extremely perturbed, and closing her eyes, reaches a state of helplessness and lassitude.

11. In the case of both men and women, the final free flow of fluid can be one of the three types:



- (i) immediate,
- (ii) after some time,
- and (iii) delayed.

Thus, a further classification of nine types of *Ratas* (unions) can be based on *Kala* (timing), just as earlier we saw nine types based on the proportions of the organs of the men and women.

There are three cases of *Sama Rata* (equal union):

- (i) when a woman having an immediate flow unites with a man of a similar type;
- (ii) when a woman experiencing the flow after some time unites with a man of a similar type;
- and (iii) when a woman experiencing a delayed flow unites with a man of similar type.

There are two *Uchcha Rata* (higher unions):

- (i) when a woman having an immediate flow unites with a man having flow after some time;
- and (ii) when a woman having her flow after some time unites with a man having a delayed flow.

There are two *Nicha Rata* (lower unions):

- (i) when a woman having her flow after some time unites with a man who has an immediate flow;
- and (ii) when a woman having a delayed flow unites with a man who has his flow after some time.

There is one *Atyuchcha Rata* (excessively high union):

- (i) when a woman having an immediate flow unites with a man having a delayed flow.

There is one *Atinicha Rata* (excessively low union):

- (i) when a woman having a delayed flow unites with a man who has an immediate flow.

These, then, are the nine types of unions based on *Kala Bheda* or the difference in the timings between the flows of the fluid of partners in a union.

12. Again, men and women can be classified in a third way according to *Vega* or the intensity of their sexual urge:

- (i) those having a weak urge or libido ;
- (ii) those having an urge of medium strength ;
- and (iii) those having a strong urge or libido.

Accordingly, this classification also yields nine types of *Rata* (unions).

There are three *Sama Rata*:

- (i) when a woman having a weak urge unites with a similar type of man;

- (ii) when a woman having an urge of medium strength unites with a similar type of man;
- and (iii) when a woman having a strong urge unites with a man having an equally strong urge.

There are two *Uchcha Rata*:

- (i) when a woman with low libido unites with a man having libido of medium strength;
- and (ii) when a woman with libido of medium strength unites with a man of strong libido.

There are two *Nicha Rata*:

- (i) when a woman with libido of medium strength unites with a man having a weak libido;
- and (ii) when a woman with a strong libido unites with a man having libido of medium strength.

There is one *Atyuchcha Rata*:

- (i) when a woman with a weak libido unites with a man having a strong libido.

And there is one *Atinicha Rata*:

- (i) when a woman having a strong libido unites with a man having a weak libido.

Thus, there are nine *Ratas* based on the intensity of one's libido.

13. The quick flow of fluid, the ability to sustain teeth and nail marks and other passionate acts, the desire for love—all these are symptoms of a strong libido and their exact opposites denote a weak libido.

14. In the case of the middle category of a libido of medium strength, the mean of the strong and the weak may be considered conclusive.

Thus, there are twenty-seven *Ratas* based respectively on the organic proportions, the timings of the flow of their fluids and the intensity of their libido, when a union takes place between a man and a woman.

15. From all these, *Sama Rata* (equal unions) are considered the best, since the above-mentioned three contributory factors are equal between the partners. When these factors in the woman are directly opposed to those in the man, the union is usually unequal and of the lowest type, like the union between animals.

16. Even if one of these factors is unequal, the union becomes unsatisfactory and therefore only fairly good, even though it is compensated for by other (desirable) factors. The *Atyuchcha* and *Atinicha* unions belong to this class.

(As the *Uchcha* and *Nicha* unions have not been specifically mentioned, it seems that they must be included in the fairly good class of unions—Transl.).

17. And now the physical characteristics of the various types of women are being described—women such as the deer type and others mentioned earlier. These descriptions of the differences in features, anatomy, natures and qualities have been based on Vatsyayana's observations.

#### THE DEER TYPE OF WOMAN

18. The deer type of woman has a shapely head with a thick and wavy growth of hair, a small belly, protruding posteriors, small nostrils, and large and beautiful eyes adorned with long lashes.

19. Her lips, palms and soles are reddish; arms straight and delicately-shaped; ears, cheeks and neck long, and her abdomen and thighs are not unduly fat.

20. Her ankles are symmetrical, and her gait is like that of an elephant in rut. Her breasts are firm and prominent, although her frame is delicate. She has a gentle nature, betrays little anger, but can be greatly perturbed by envy. She eats moderately, but entertains a fondness for physical unions.

21. Her fluid has the fragrance of a flower, her fingers are straight and her speech pleasant. Her yoni is deep, and measures six *angulas*. Her build is quite erect and her nature affectionate.

#### THE MARE TYPE OF WOMAN

22. The mare type of woman possesses an unshapely head (not well-rounded); thick and oily hair; quivering eyes, like the petals of a blue lotus; and her ears and face are broad and long.

23. Her teeth are large and strong; her lips long; her breasts full and firm like water-pitchers; arms strong but graceful; belly small, and hands soft as a lotus.

24. Her chest is wide, her speech is pleasantly halting. She is greatly perturbed by jealousy. Her navel is deep and round, her abdomen is asymmetrical but pleasing, her thighs even and short.

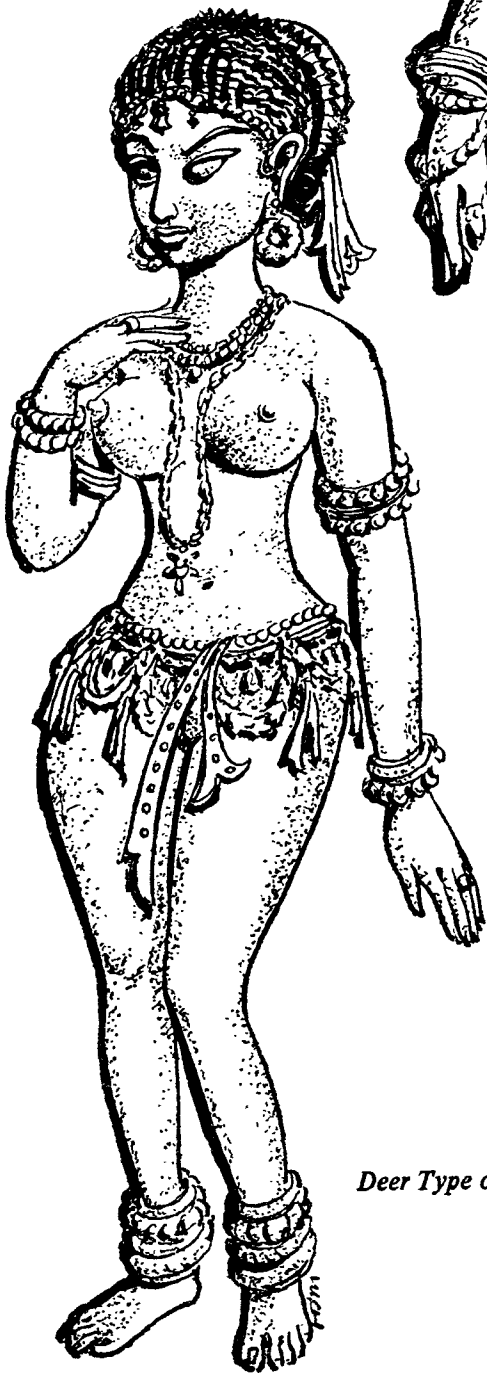
(The commentator has erred in commenting on this topic—Transl.).

25. Her waist is broad, and she leans from the middle. Her walk is leisurely and coquettish, her feet are symmetrical and pink; her mind is wavering; her body delicate. She is fond of eating and sleeping, and is given to day-dreaming about her lover.

26. She is disposed to phlegm and wind, and her fluid is yellowish and smells like flesh. She has a strong libido and her fluid flows easily. Her yoni measures nine *angulas*.



*Mare Type of Woman*



*Deer Type of Woman*



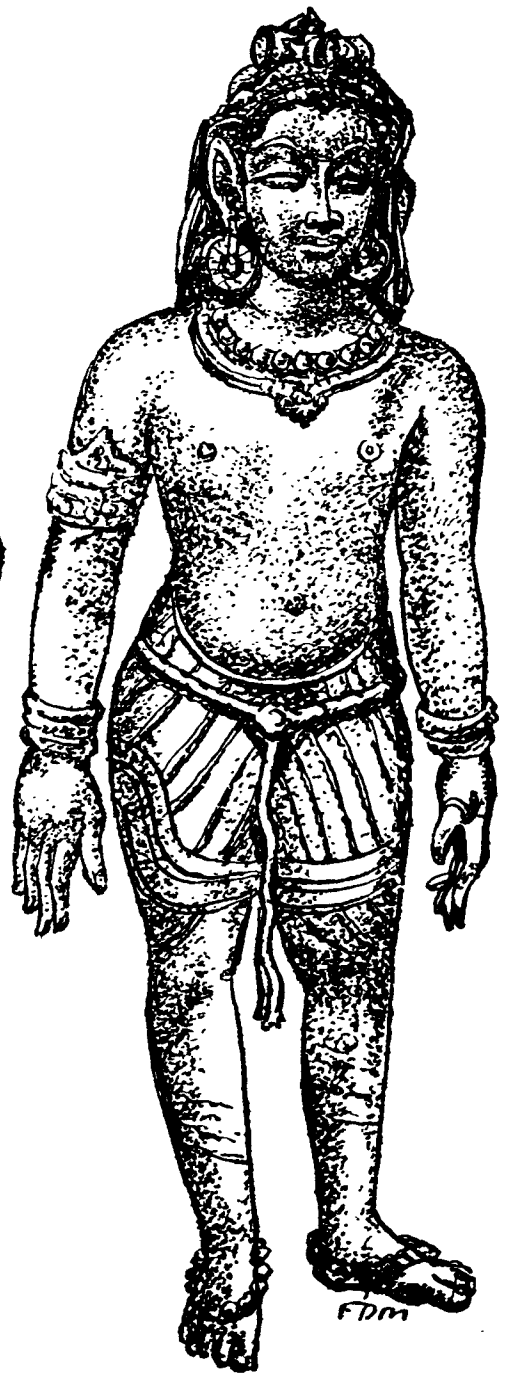
*Cow-Elephant Type of Woman*



*Hare Type of Man*



*Bull Type of Man*



*Horse Type of Man*

## THE ELEPHANT TYPE OF WOMAN

27. The elephant type of woman is characterised by broad cheeks and forehead and thick ears and nostrils. Her two palms, soles, arms and thighs are short and broad. Her neck is curved, rough and thick and dun-coloured.

28. She entertains a continuous desire for indulging in congress; has a deep voice and a heavy body, like an elephant's. Her lips are long and drooping, and her fluid flows profusely. She has an irritable temperament, displays a yellowish hue in her eyes and her fluid smells like that of an elephant in rut. She is also given to sinning surreptitiously.

(Here the text appears to be corrupt—Transl.).

29. She has many deficiencies and she is usually won over (forcibly) by the use of the rod. Her yoni measures about twelve *angulas*.

## THE HARE TYPE OF MAN

30. Men of the hare type have large and reddish eyes, small and even teeth, round faces, and are generally quite well-dressed. Their fingers are well-shaped and pinkish, their voices charming, their hair very soft and their necks not too long. They are anxious for physical union. Their thighs, knees, feet, hips and arms are thin and small.

(The text is corrupt in the last line—Transl.).

31. They eat in moderation, and do not suffer from too much pride. They favour brief physical unions, are neat and clean in their habits, wealthy and dignified. Their fluid is fragrant and they have a pleasant and joyful disposition.

(The reference to the size of the phallus in *ayama* is conspicuous by its absence).

## THE BULL TYPE OF MAN

32. Men of the bull type have large and erect heads, broad mouths and foreheads, thick necks and ears, bellies like those of tortoises. They are generally corpulent, with noticeably long arms reaching down to their sides. Their palms are reddish, their eyes resemble lotus-petals, and their eyelashes are steady. They have a disposition that is honest, good, true and sincere.

33. Their gait is like a romping lion's and their voices soft. They can endure pain, are, by nature, generous, sleepy, unabashed and phlegmatic. They have strong appetites, and their bodies have more marrow, and more acidity

and fat than other men. They usually experience happiness in the middle and latter part of their lives.

(The v.l. given by Tripathi in his commentary on N. S. XIV-3 means the mucous smells like acid—Transl.).

They are able to please all types of women, and their phallus measures about nine *angulas*.

#### THE HORSE TYPE OF MAN

34. Men of the horse type are singled out by the fact that their faces, ears, necks, lips and teeth are long and thin. Their arms and sides are muscular and fleshy; hair straight, thick and profuse. By nature they are extremely jealous, sleepy and indolent, but very mature.

Their knees and limbs are not absolutely straight; their nails are beautiful and their fingers exceedingly long; their eyes are large, long, aquiver.

(The commentator has unnecessarily referred to *jangha*—Transl.).

35. They have pleasant and grave voices, fast gaits, strong appetites and very fat thighs (as in III-33 above). Their natures are loving towards women and they are quite truthful.

Their fluid and bones have all the requisites, and the former is like butter—cool, thick, profuse and acid-smelling. They frequently feel thirsty. They are flat-chested and their phallus measures about twelve *angulas*.

36. If a man or a woman does not fit into any of the classifications given above because of slight differences in the measurement of their respective organs, discretion may be exercised, and he or she may be included in the nearest class and specified as belonging to the higher or lower subdivision of the class.

(If the measurement of the phallus or the yoni is a little more, it is better: if it is a little less it is of an inferior category).

37. Where there is a mixture of the characteristics of the various types of men and women described above, and of those that will be described hereafter, the wise man will do well in gleaning the salient features before he categorises that particular person.

## CHAPTER IV

### GENERAL CHARACTERISTICS

#### B. CLASSIFICATION ACCORDING TO *AVASTHA* OR AGE

1. A woman under the age of sixteen years is classified as *Bala* or maiden; thereafter, up to her thirtieth year she is *Taruni* or a young woman; from the thirty-first to fifty-fifth year she is *Praudha* or middle aged, and beyond this age she is declared *Vridhdha* or old.

Also, if a woman is tall, dark, slim and low or narrow-waisted, and indulges in unions very sparingly, she is classified as *Shlatha*, while if a woman is fat, fair and short, broad-waisted and ever keen for unions, she is *Ghana*.

2. When a woman combines some qualities from each of these two categories, she belongs to the medium category. Again, the distinguishing feature of both the *Bala* and the *Ghana* type is that they greatly enjoy detumescence, while that of the *Praudha* and *Shlatha* type is that they yearn for tumescence.

(A woman classified as *Taruni* is also *Ghana* and hence is not specifically mentioned).

3. We will now put forward the procedures to be followed in the case of each of these different classifications of women, and in this we are in full agreement with the procedures laid down in the work *Gunapataka*.

4. A *Bala* or a maiden can be won over by the offering of betel-leaf, garlands, fruit-juice, tasty delicacies and a deferential mien. Being young, she is easily pleased by the gifts of beautiful ornaments, necklaces and other trinkets. A *Taruni* is pleased with a sympathetic approach and a union which increases gradually in force. A *Praudha* harbours deep love and an emotional attachment, while a *Vridhdha* for whom the different stages of love are over, is enchanted by sweet talk and respectful behaviour.

#### C. CHARACTERISTICS OF WOMEN ACCORDING TO *PRAKRITI* OR BODY HUMOURS

5. A woman whose bone-joints and ankles are not clearly visible, belongs to the phlegmatic type. Her voice is soft and sweet and she looks like a lotus. A woman whose bone-joints and ankles are clearly visible belongs to the bilious type. Her limbs are warm.

A woman who is not soft, whose limbs are lukewarm and who prattles excessively belongs to the windy type.



(The text mentions *Ruksha* but the commentator takes it to mean *Krishna* and comments upon it as dark-coloured—Transl.).

6. The phlegmatic woman gets the orgasm immediately; the bilious woman gets it after some time and the windy type gets it after a long time. Again, in the phlegmatic woman's yoni the fluid flows freely; the bilious woman's yoni is very warm, and the windy type of woman's yoni has a thick hymen. The first category again, pines for union during the *Shishira* or winter months and *Vasanta* or spring; the bilious type, during *Varsha* or monsoon and *Sharad* or autumn; the windy type during *Vasanta* or spring and *Grishma* or summer.

(The text is corrupt here. The season *Grishma* is conspicuous by its absence. The commentator says that *Sharad* is not specifically mentioned but implied in *Varsha*. He, however, does not specify the type of woman who longs for congress in *Hemanta*—Transl.).

7. Whatever additional characteristics belonging to the various types of women of different humours have been mentioned in *Gunapataka* will now be further detailed, since their veracity has been borne out by experience.

8. A woman of the *Shyama* category possesses glistening nails, eyes and teeth. She does not repent quickly. Her gait is dignified and her attachments unwavering. The entrance to her yoni is cool, fleshy and pleasant to the touch.

The *Shyama* type belongs to the phlegmatic class. She is the best among the three types mentioned below (*Shyama* does not mean dark-coloured as the commentator says. Kanchinatha is definitely wrong. Even Jayamangala, the commentator of *Bhattikavya* (5/18), has not understood the meaning. The word *Shyama* is very technical. It is applied to a woman with peculiar physical, psychological and sexual characteristics. Bharatamallika has correctly pointed this out in his commentary on *Bhattikavya* (5/18). Utpalamala says, '*Shyama* means one who has reached the middle stage of youth' and accordingly Mallinatha in his commentary on *Meghaduta* 83, comments on the word *Shyama* as *Yuvati*, i.e., a youthful woman—Transl.).

9. She is, by nature, pleasure-loving.

(This should go along with *Shyamas'* description above in 8. The commentator has no comment on this point—Transl.).

The bilious type of woman comes next in order of preference. She has a fair complexion, large breasts, and pinkish nails and eyes.

(The commentator quite arbitrarily adds that her palms are pinkish too—Transl.).

10. Her sweat has an acid odour. One moment she is angry and the next moment she is happy. She favours the cold and avoids the heat. Her yoni is quite loose. (v.l. it is very warm and loose.)

11. She is intelligent and proficient and assumes a delicate demeanour during the union.

12 - 13. The windy type of woman is the vilest type of woman. Incessantly chattering, fond of aimless wandering, she has a dusky colour, resembling that of a slightly burnt tree. She is gluttonous; her limbs are not delicate; her hair is rough and split at the ends, while her nails and eyes are dark. She is fond of rough and forceful unions. Her yoni is as rough as a cow's tongue.

(When some characteristics from each of these groups overlap in a woman, she should be typed as having mixed humours).

#### D. CLASSIFICATION ACCORDING TO *SATTVA* OR CHARACTER TRAITS

14. A *Devasattva* woman possesses a pure and sweet-smelling body; her face is very bright. She is well-born and has many admirers. She is utterly beautiful.

A *Yakshasattva* woman does not feel shy in the presence of elders. Her lust is easily aroused, and usually, she is anxious to enjoy unions in sylvan surroundings, drinking taverns, seaside resorts or mountain retreats.

15. A *Narasattva* woman is blessed with an unassuming nature. She is gifted and hospitable, and not in the least put out by fasting.

(The extant text is corrupt in the second line—Transl.).

A *Nagasattva* woman is given to excessive sighing and yawning, and to wander-lust. She sleeps a great deal, but is never completely relaxed.

16. A woman is declared to belong to the *Gandharvasattva* group when she is free from anger, accomplished in the arts of vocal and instrumental music as also in the Art of Love. She favours bright and dazzling garments and is very fond of garlands, scents and incense.

17. The *Pishachasattva* woman is undignified, gluttonous and possessed of very warm limbs. She drinks intoxicating potions, eats meat and other impure things.

The *Kakasattva* woman has a constantly roving eye; she is plagued by frequent hunger-pangs and is cursed with a very fretful nature.

18. The *Vanarasattva* woman has a distracted look and an unsteady mind. In love-play she is fond of fighting with the help of her teeth and nails.

The *Kharasattva* woman indulges in contrary talk, and loves to inflict pain on her paramour during unions.

19. However, from the classifications of women given heretofore, such as those based on *Jati* or physical characteristics (deer type, etc.), or those based on age (*Bala*, etc.) or those based on *Prakriti* or humours (phlegmatic, etc.)

or those based on *Sattva* or character traits, the classification of the greatest importance is undoubtedly that based on *Prakriti* or humours.

Our own conclusion is now stated briefly.

20. Whether a woman is *Shyama* or phlegmatic or of the mare type or of the deer type; whether she belongs to the *Gandharva*, *Yaksha*, *Nara* or *Devasattva* type; whether she is a maiden or adorned with the beauty of growing youth—only one thing is of the greatest significance for the worldly mortal—that she is born with beauty solely for man's supremest happiness.

21. Now, once a woman is married, the presiding factor is *Prakriti* or humour, rather than *Jati* or *Sattva* or age or organic proportion, and accordingly, Karnisuta and other writers have laid down the most appropriate course of action in their case.

22. The causes of the moral downfall or going astray of married women are given below:

- freedom from proper restraint
- living at her parents' house
- freely mixing with others on pleasure trips and festive occasions
- meeting and discussing topics with other men in social parties and group discussions
- living in a distant land
- continuous contact with a woman of loose morals
- a lapse in one's standards of living
- husband's advancing age
- jealousy
- travelling (away from home)

23. Women also become averse to their lovers under one of the following conditions:

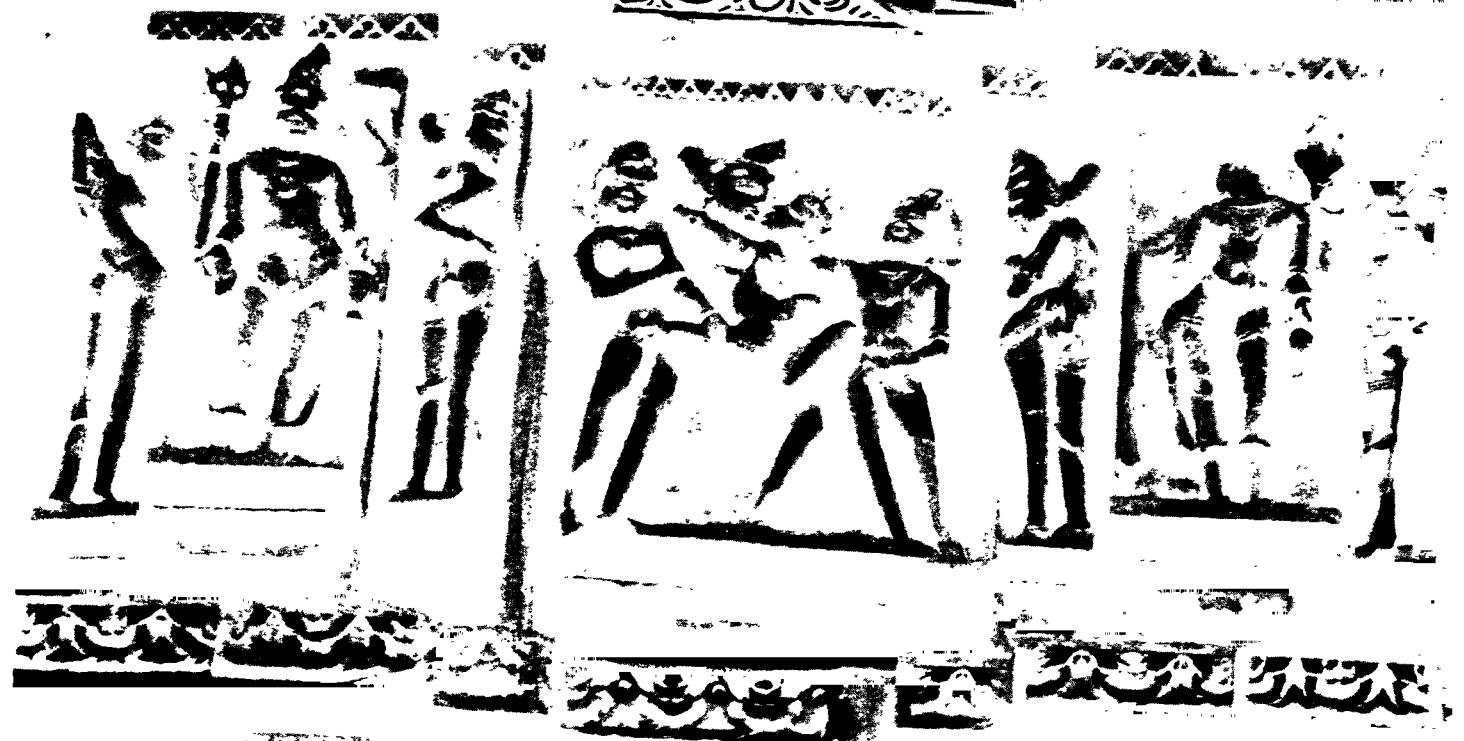
- in poverty
- with intolerance
- with unclean habits
- where generosity is wanting
- when there is ignorance of the Art of Love
- with impudence or hate
- with want of mercy
- when they are prohibited from wearing ornaments
- suspicious behaviour and fault-finding
- with over-exertion
- with separation
- with hard-heartedness

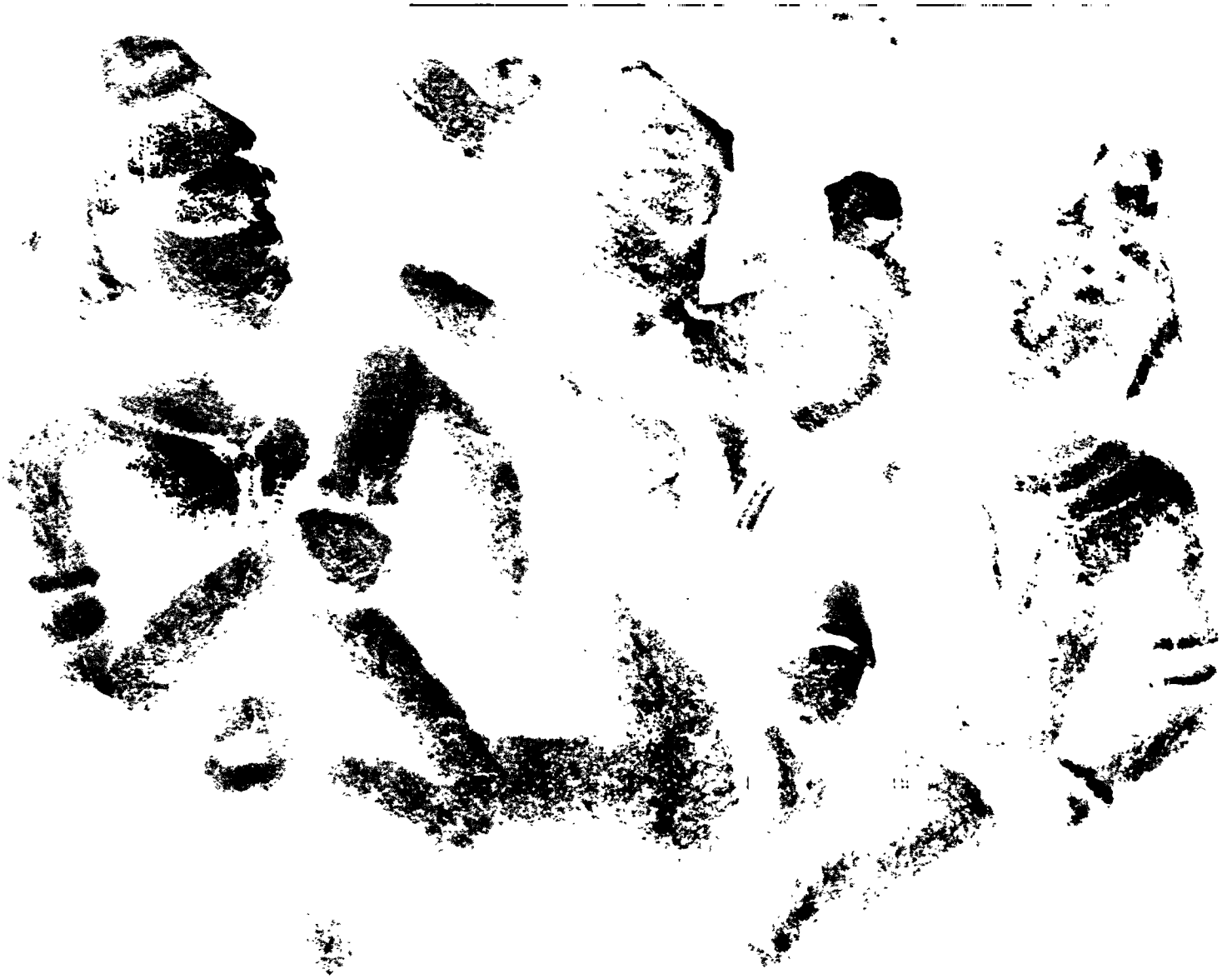


27. *The fond embrace. Sculpture from Vishwanatha temple, Khajuraho. 11th century. (Photo, Shama Kilanjar).*

28. *Close-up of mithuna figures from the Lakshamana temple, Khajuraho. 11th century. (Photo, Darshan Lall).*
29. *Sculptured panels from the south side of the Kandariya Mahadev temple, Khajuraho. 11th century. (Copyright, Department of Archaeology, Government of India).*







30. *Details of sculptured figures from Khajuraho, 11th century.*  
(Photo. Moti Ram Jain).

(The third line of the text appears to be corrupt. The commentator refers to *Tripti*. Perhaps the original text meant repeatedly indulging in congress even after it is done once and *coitus interruptus*—Transl.).

24. When a woman becomes thus averse to love, she does not look at her husband, nor does she entertain his good friends; in fact, she shuns them and does not co-operate in any way. She feels pained and dejected on meeting her husband, rejoices in their separation, and wipes out her lover's kisses since they have no appeal for her.

She becomes jealous, avoids replying to his questions, and when her lover touches her, she becomes cross, and finally without a word, she turns her back on him in bed.

25. On the other hand, the symptoms of love in a woman, as described in *Gunapataka*, are common to both the experienced as well as the inexperienced woman. They are described below.

26. (Having described the behaviour of the woman averse to love, he proceeds to describe that of the woman in love—Transl.).

When a woman's lips tremble and her eyes rotate like fish in a pool; when she braids her dishevelled hair over and over again; when she exposes her erstwhile hidden breasts to her lover's gaze, and when, at the slightest excuse, she bares her thighs; when her firmly-tied girdle is loosened, the woman is ready for love.

#### INDIRECT SYMPTOMS

27. They are signs of love, even though indirect, when a woman takes pleasure in other's account of her lover's good fortune, or his handsome look, or jokes at the cost of his virtues and love. Also, when a woman greets her lover's friends from a distance and appears pleased, she is undoubtedly showing signs, however indirect, of being in love.

28. A woman under any of the following conditions gives great pleasure in congress:

- one who is fatigued after a road journey
- one who has recently been ill
- one whose limbs are relaxed after dancing
- one who has delivered a child only a month ago
- and one who for last six months is pregnant

Again, women can greatly satisfy when

- they unite with a man after a separation
- they are propitiated after a quarrel



- they bathe at the end of their menstrual period
- they partake of intoxicating drinks

29. In the initial unions, women derive little pleasure, since they have hardly any emotional link with their partners. Whatever the reason, it is a fact that they attain satisfaction only after a long time. As they obtain more and more satisfaction, during the later unions, they become sufficiently well-equipped emotionally to derive satisfaction in a shorter time.

In the case of men this order is reversed.

(Men, at the time of the first sexual congress, are well equipped emotionally and derive sexual satisfaction soon; at the second time they have little emotional background and get sexual satisfaction after a long time).

PROVINCIAL CHARACTERISTICS AND CUSTOMS

1. Generally speaking, men fulfil their passions much earlier than women, and keeping this in mind, men should approach women in such a way as to cause them to respond more quickly.

2. Accordingly, women can be subjugated easily, if a man bears in mind her provincial peculiarities, her predilection for a particular season (winter, summer, etc.) and her constitution (phlegmatic, bilious, etc.); and by repeatedly kissing her erogenous zones, he can make her more relaxed, responsive, and can gratify her speedily.

3. Despite a susceptibility for a premature discharge of fluid, a man is able to enjoy a union extendedly, provided he commences it slowly, and provided he keeps his own mind under control, and when the need arises, is able to turn his thoughts towards other subjects like rivers or woods or caves or mountain fastnesses or refuges in times of distress.

(*Shlatha* connotes an easily aroused man).

4. For instance, when a man observes and thinks upon the fitting of an over-active monkey from one branch to another, his phallus fills up with his fluid but does not overflow.

5. When love is engendered between a man and a woman during hunting or sculpturing or dancing or playing any musical instrument, such as the Veena or during the pursuit of any other of the Arts it is termed by wise men as 'love born of practice.'

6. When, however, love is engendered neither by the practice of the Arts nor by any mere sensual attraction but born out of some mutual mental activity, it is said to be 'born of thought.' For example, when a woman is initiated into the art of embracing and kissing and so on with the help of an eunuch, she may perhaps experience the love 'born of thought.'

7. When love between a man and a woman is engendered through a resemblance to a loved one, wise men call it 'love born of confidence.' When love is born principally through the senses, that love is termed 'sensual love.'

8. So far, we have related the natural characteristics arising out of one's disposition or age or such other factors. Now what is described hereafter relates to one's peculiarities arising from native and provincial environment. These should be borne in mind when a man courts a woman.

## PROVINCIAL CHARACTERISTICS OF WOMEN

9. The women of the central part of the country are pure-minded and detest kissing and the making of nail and teeth marks.

The women of Bahlika and Avanti provinces are similar to them, but they enjoy *Chitra Rata* (different postures for congress).

(The commentator has misunderstood the meaning of *Chitra Rata*: it is fully described in R.R. Ch. 10—Transl.).

10. The women of the Abhira province crave for embraces, abhor nail and teeth marks but are susceptible to sadistic acts and kissing; similarly the women of the Malava province.

11. The women native to the banks of the river Iravati, Sindhu, Shatadru and Chandrabhaga, and those who live between Vipat and Vitasta cannot be won over without first playing with their erogenous zones.

(There are two serious errors in the commentary. *Bhagabhushana* should have been written *Bhagachushana*. The author perhaps intended that a woman living on the land where these rivers flow, are won over by oral coitus. (Iravati is Ravi, Sindhu is Indus, Vitasta is Jhelum, Vipat is Beas, Shatadru is Sutlej, Chandrabhaga is Chenab.) The commentator says that in winning them over, oral coitus should precede other factors of tumescence—Transl.).

12. The Gurjari woman has a thick head of hair, a slim body, large and full breasts and beautiful eyes. Soft-spoken, she is pleased by both tumescence and detumescence, although once in a while, one comes across an exception. (The last line of the text appears to be corrupt. As it stands it is meaningless. Even the commentator has not noticed the discrepancy—Transl.)

13. The woman of the Lata province has a strong and passionate urge. Delicately-limbed, she makes many rhythmic movements during union, is ever anxious for embraces and is utterly subjected by post-intromission strokes and nail and teeth marks.

14. The woman from the Andhra province, delicate-limbed and greatly afflicted by sexual hunger, is, however, indelicate and misbehaves during unions. She quite often takes an active part in tumescence and practises the *Vadava* posture in congress. (*Vadava*—See R.R. Ch. 10.)

15. The women of Strirajya and Koshala province experience much itching within their yonis, and are therefore pleased by all manner of sadistic acts, particularly by the rough introduction and pressing to and fro of the artificial phallus.

16. The women of Maharashtra are accomplished in the sixty-four Arts of Love, and during unions are quite uninhibited and utter vulgar and disparaging

words. The women of Pataliputra, similarly, are vulgar-tongued, although they prudently confine their insults to the privacy of the inner apartments.

(The commentator has not mentioned, even though he has quoted, two Sutras from *Kama Sutra*, II-2-5/6. However, at the end of the verse quoted by him, following the abovementioned two Sutras, he has mentioned Vatsyayana. But he has quoted the two Sutras with '*eke ahuh.*' Does this mean that he took these two Sutras to be not by Vatsyayana?—Transl.).

17. The women of the Dravida province have a profuse flow of fluid, and are much excited by the introduction of the finger into their yonis and by the exterior acts of kissing and so on. They attain their climax quickly during the initial congress.

18. The women of the Vanavasa province conceal their own physical defects but ridicule those of others. They can endure all the acts of love (such as nail-marks) but themselves have only an average urge for the satisfaction of their passion.

19. The woman from the Gauda and the Vanga provinces has delicate limbs and a sweet-sounding name. She is always anxious for kissing and embracing. She is slow to warm up in unions, but once aroused, her actions are prolonged, rough and cruel. She has heavy buttocks and is therefore also termed *Nitambini*. (The commentator has not translated the word *Avirata*—Transl.)

20. The woman of the Kamarupa province has a pleasant voice. She is soft and delicate, like a *Shirisha* flower, reaches the orgasm often, and that also by the mere touch of the hand (of her lover). Once aroused, she merges and drowns herself completely in love.

21. The woman of the Utkala province is perturbed by a great urge for love. She is fond of teeth and nail marks, and particularly fond of oral coitus. The woman of the Kalinga province is like that of Anga and Vanga provinces.

(The commentary on this verse is conspicuous by its absence. The v.l. given in the *Tippani* is more acceptable—Transl.).

22. Muladeva describes the woman of Utkala thus: she is quite unabashed, cherishes strong attachments, longs for continued unions in the battle of love, and is gratified by oral congress, fist blows and nail-marks of various types.

23. Munindra has also described whatever little he could about the provincial characteristics of some women, and in the same way, a man should glean for himself as much information about the provincial habits of other women as possible. But, above all, the most important characteristics are those that one observes from one's own experience, and even among those, those characteristics which are inborn in a woman are far more important than those accruing from provincial habits.

24. Thus, only a few characteristics governed by the environment in which some women live have been given, and this lead should be taken to study the characteristics of the women of other provinces and distant lands which it is not possible to mention here. However, one should discover women's natural characteristics through one's own judgment and experience, and between the two, those that are proved (by one's own experience) are the stronger and more important ones.

25. So lovers would do well to indulge in tumescence and detumescence only after a detailed consideration of a woman's characteristics arising from the depth of her organ, the duration for getting the orgasm, libido, nature, provincial habits, inborn characteristics, age group and body humour.

(The commentator is wrong at some places in his commentary on this verse. *Pramana* and *Avastha* mentioned herein refer to those of the women. In the last line he has omitted to comment upon the word *Rata* which is specifically mentioned by Kokkoka—Transl.).

26. First of all, a man should commence love with tumescence, and even there, the first necessity is embracing. Embracing can be of two types, dictated by the condition of his beloved:

- (1) one in whom love is not yet engendered, and
- (2) one in whom it is already engendered.

Thereafter, embracing is in twelve different modes—(four in the case of *Abhukta* and eight in the case of *Upabhukta*).

## EMBRACING

1. Experts in the Art of Love term it the *Sprishtaka* embrace if a man passes a woman confronting him and in the process touches his limbs with hers.

2. When a woman, bending to pick up something, finds a man looking here and there, and then sitting, and she in turn projects her breasts against him, while he reciprocally holds her fast in his embrace, it is termed the *Viddhaka* embrace.

3. When in going to social or religious festivals or in total darkness, the bodies of a man and a woman collide with each other, it is named the *Udghrishtaka* embrace. The same kind of embrace, when the lovers are pressed against a wall, is called the *Pidita* embrace.

4. The above-mentioned four different ways of embracing have been expounded for arousing desire among inexperienced maidens. In the case of those who have already enjoyed unions, however, eight other modes have been described below.

5. When a woman, with supple limbs, entwines the body of her beloved with her own limbs, as a creeper circles the trunk of a tree, and with low sounds of 'si-si' gently draws his face towards her so that she may kiss him all over his face, it is termed the *Veshtita* embrace.

(When the lover is standing in front, she entwines his thighs, side and neck with her legs and hands, lowers his face and moves her face also. She pretends to cry also. All names are self-explanatory—Transl.).

6-7. When a woman, much perturbed and sighing profusely, grasps with one of her legs the leg of her lover, while she rests her other leg on his thigh; and when, with one hand, she encircles his waist, while with the other, she strokes his shoulder; and when, as if like a creeper climbing a tree she reaches up to her passionate lover with urgent desire, it is termed the *Vrikshadhirudha* embrace.

So far, the embraces between a man and a woman have been described where the man assumes a standing position. Now forthwith, their variations will be described where the man assumes a sleeping position.

8. The kind of embrace where the thighs and the arms of both lovers are pressed very tightly against each other's in continued embrace, as if in competition, has been termed *Tilatandula* by Munindra (Gonardiya).

(The word *Nistaranga* is used to mean close embrace. This embrace is done by the male lover—Transl.).

9. When the woman sits facing her lover on his lap or in the bed, while

he embraces her closely, and when both have no other thought besides the other's love and when this leads to the mingling of their bodies, it is termed the *Kshiranira* embrace.

(The lover letting the beloved sit either on the bed or on his lap, facing him, and then having embraced her closely, brings the phallus into contact with her yoni. She on her part, keeping her thighs out, while sitting in his lap, faces him. Then, having mutually corresponding size/depth and libido, they remain seated as if mingling into each other's body. They reach oneness, as it were, and this is called *Kshiranira* embrace—Transl.).

10. The sages who are familiar with the views of the Muni (the ancient writer) term it the *Urupagudha* embrace when the excited man presses with his own taut thighs, the thighs of the equally excited woman, exerting pressure with pincer-like movements.

(*Sandamsha* is placing one thigh over another closely. The man keeps the thighs of the woman between his thighs and then closely embraces her. The commentator does not clearly state as to who is referred to by the word Muni—Transl.).

11. The foremost among the Munis calls it the *Jaghanopashlesha* embrace, when, with hair dishevelled and bodice slipping from its place, the woman grasps her lover's waist between her thighs, tries to mount him, and thus wishes to make nail and teeth marks on him or to kiss him.

(Here also the commentator does not identify the person referred to by the word Munindra—Transl.).

12. The *Stanalingana* embrace ensues when the beautiful-limbed woman throws her whole body impetuously against her lover's, pressing her large and full breasts upon his chest as if thereby to effect an entry.

The *Lalatika* embrace is one in which the woman places her own lips against his lips, her eyes against his, and pits her forehead against his forehead.

31. *The north-central panel of sculptured figures from Vishwanatha temple, Khajuraho. 11th century. (Copyright, Department of Archaeology, Government of India).*

32. *Mithuna figures from the Vishwanatha temple, Khajuraho. 11th century. (Copyright, Department of Archaeology, Government of India).*



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33. *Close-up from a sculptured panel from the Sun temple, Konarak, 13th century. (Copyright, Department of Archaeology, Government of India).*

34. *Detail of muthuna figures from the Devi Jagdamba temple, Khajuraho, 11th century. (Copyright, Department of Archaeology, Government of India).*



35. *Embracing couple from the sculptures of Khajuraho, 11th century. (Photo, Moti Ram Jain).*

36. *Close-up of a couple from the Sun temple, Konarak, 13th century. (Copyright, Department of Archaeology, Government of India).*



37. *A panel from the Kandariya Mahadev temple, Khajuraho. 11th century. (Photo Shama Kilanjar).*

## CHAPTER VII

### KISSING

1. The anatomical parts considered most suitable for kissing are: the eyes, the neck, the cheeks, the lips, the interior of the mouth, the breasts and the forehead.

But the people of Lata province, by native habit, derive especial pleasure by the additional kissing of the loins, the reproductive organ and the arm-pits.

2. The *Nimitaka* kiss occurs when a woman, forced by her friends to be united with her lover, stands with upturned face after having brought her own mouth in close contact with her lover's.

When the woman endeavours to clutch her lover's lips in the inside of her mouth, but is prevented from doing so by the trembling of her lips, it is called the *Sphurita* kiss.

3. The *Ghattita* kiss occurs when the woman grasps the lips of her lover with her own lips, and then explores his mouth inside with her tongue, while with her hand, she closes her lover's eyes.

These three kisses are to be indulged in by maidens (or newly-wed wives).

4. When a woman's back faces a man, and he, with his hands on her chin turns her face round towards his own and when they both kiss thus, it is termed the *Bhranta* kiss because of the lover approaching the beloved from an oblique position.

5. The *Pidita* kiss occurs when pressure on the lips is exercised in the foregoing two modes of kissing.

It is called the *Vighatita* kiss when the lover pulls the lip of the woman with his fingers and simultaneously presses it with the tip of his tongue.

When, however, this is done without the touching of the teeth, it is termed the *Arada* kiss. ('Pidana' means 'Chushana,' i.e., "licking"—Transl.)

Similarly, when the lover bites her upper lip, it is termed the *Uttaroshtha* kiss.

6. If either the beardless lover or the gentle lady draws the beloved's lips into the cavity made by his or her own lower lip, it is called the *Samputa* kiss.

Further, in this position, when accompanying sounds are made with the tongue, it is called the *Anuvadana* kiss. (The *Tippani* clarifies that *Jihvayuddha* is another name for this kiss. There are four sub-varieties of this kiss, viz., *Antarmukha*, *Dashana*, *Jihva* and *Tala chumbana*. The commentator has wrongly commented on *Jihvarana* as *Jihvashabda*. The author meant the battle of tongues and not sounds—Transl.).

The variants of the *Samputa* kiss are given below :

7. It is named *Mridu* when softly done

*Sama* when evenly done

*Avapida* when pressure is used

*Abhyarthita* (v.l. *Anchita*) when one has to incline in order to do it.

(The text is corrupt here. No text gives *Abhyarthita*. The other reading 'Anchita' is mentioned by other writers. The *Tippāni* clarifies this and adds that when one indulges in kissing parts other than the mouth and does it softly it is *Mridu*. *Sama* is done on *Urusandhi*, the bosom and the armpits. *Pidita* is done on the cheeks, the armpits and the *Nabhimula*. *Anchita* is done on forehead, the chin and sides—Transl.).

Thus, the variants given here if used on the suitable parts of the body, are self-explanatory.

8. If the lover, returning late, finds the woman who has at last gone to bed or who perhaps feigns sleeping, and goes up to her and kisses her, it is termed the *Pratibodha* kiss. Done otherwise, this kiss is termed *Chhayika*.

9. When either the man or the woman kisses the beloved's reflection in a mirror to express renewed love, it is termed the *Sankranta* kiss. Also, when this is done to the beloved's shadow or to the picture of a child (who reminds the lover of the beloved) it is the direct expression of love, and is similarly termed the *Sankranta* kiss.

(The commentator refers to the reflection in a mirror, the pillar studded with jewels, crystals, etc., and water. By *Pratikriti* he refers to images. He refers to children separately. Perhaps this is incorrect. The author means the drawing or the painting of a child—Transl.).

MAKING NAIL-MARKS

1. Nail-marks are usually made by persons with a strong libido, and usually on the following anatomical parts:

The arm-pits, the shoulders, the thighs (*jaghana*), the breasts, the sides, the back, the bosom (the place between the breasts) and the neck.

Nail-marks should be made principally under these circumstances:

- during the first union
- at the time of a union after a quarrel has been appeased
- after menstruation
- while drinking intoxicants
- on embarking on a journey
- if a separation is imminent

(*Pravasana* means travelling in other provinces and *Viraha* means separation for a short time without going out of the province—Transl.).

2. The making of nail-marks depends on certain natural and provincial habits, and the same can be said of teeth-marks. Persons of a strong or ultra-strong libido generally possess pointed nails.

Good nails must have a good growth, cleanliness, softness, brightness, absence of cracking or lines.

3. Nail-marks are usually made to cause horripilation, and should be so small and indistinct as to be almost unnoticed. They are accompanied by the 'chata-chata' sound at the end.

(The *Chhurita* nail-mark is made with the nails of the thumb and the index finger on the cheeks, the breasts or the hips. These are proper anatomical parts for *Chhurita* nail-mark—Transl.).

4. The *Ardhachandra* nail-mark is curved like a crescent moon, and most suitably made on the breasts, the neck and the throat. When two such nail-marks are made facing each other, it is termed the *Mandalaka* nail-mark by Munindra.

The anatomical parts most suitable for these varieties are the space just above the yoni, and the yoni itself, and on the thighs.

When these marks are made in a row more than two or three *angulas* apart, they are called *Rekha*.

(The commentator does not identify Munindra as in R.R. VI-11 but unlike R.R. VI-8—Transl.).

5. Experts in the Art of Love call it the *Mayurapadaka* nail-mark when,

with the thumb-nail below and the other nails above, pressure is gently applied and worked up from the bottom of the breast towards the nipple.

6. The *Shashapluta* nail-mark is made with all the nails on the upper part of the breast. When it is made on the breast, the reproductive organ and the back, it is termed *Utpaladala*, which is self-explanatory.

*Smaranartha* nail-marks are usually inflicted by the lover on the beloved to serve as a reminder while the lover is away on a journey. They are usually three or four deep lines, made either on the breasts or on the reproductive organ.

(The text is rather corrupt here. The name is not distinctly given. The commentator also does not clearly give it—Transl.).

## CHAPTER IX

### MAKING TEETH-MARKS

1. Teeth which are glistening and white at the edges, neither too long nor too short, glowing with natural lustre and placed evenly and closely together are considered excellent. The proper anatomical parts for making teeth-marks are the same as those for kissing, but with three exceptions, namely, the inner part of the mouth, the upper lip and the eyes.

2. A teeth-mark made simply on the lip as a token of love is called the *Gudhaka*. The teeth-marks made on the lips and the left cheek are called the *Uchchhunaka*. It is called *Pravalamani* when pressure is exerted while making teeth-marks on the lower lip (or on the cheek). Proficiency in this art can only come with repeated practice.

(The commentator has wrongly mistaken *Pidana* with *Uchchhunaka*—Transl.).

3. It is called the *Bindu* when a small teeth-mark, the size of a sesamum-seed, is made with only two teeth in the centre of the lip. (When all the teeth are used, the result is different.)

When rows of such teeth-marks are made with all the teeth, sharp and pointed, they look like ornaments on the armpits, the forehead, the neck and the thigh-joints, and are termed *Mani* and *Bindumala*.

4. When, with the sharp points of uneven teeth, a circular design of teeth-marks is made on the ridges of the breast, it is termed *Khandabhraka*.

When a teeth-mark outlines a part of the body and then becomes oblong, red and deep-coloured in the centre, and when this serves as ornaments to the breast and back, it is termed the *Kolacharvita*.

(*Kolacharvita* literally means 'bitten by a hog').

(This chapter is called *Bahyarata*. The commentator also comments on it accordingly. It should have been named *Dantadhikara*—Transl.).



## CHAPTER X

### POSTURES FOR CONGRESS

1. The lover, suitably dressed, should seat his beloved and her attendants to his left in the apartment which is flower-bedecked, decorated with garlands, fragrant with incense, and brightly illuminated, and then proceed to deck her with various ornaments while speaking sweet whisperings of love. (*Suvesha* includes ornaments, cosmetics and flowers besides garments. *Sahachara* denotes *Vidushaka* also who accompanies the lady-love.)

2. Having gently hugged his lady-love round the waist with his left hand, the lover should touch the hem of her garment, the breasts and the waist with his other hand over and over again. Thus, after arousing feelings of love in his beloved's heart in others' presence with anecdotes and songs, he should suddenly cut short his soft whisperings and dismiss the attendants.

3. Then, kissing her on the forehead, the chin, the cheeks, the tip of her nose, and frequently her palate and her tongue, he should make the *Chhurita* nail-marks on her abdomen, her breasts and her thighs, while laughing at her hardly audible cooings. Thus, keeping a steady mind, he should gently make her recline and proceed to untie the knot of her lower garment.

4. If she happens to be still not fully aroused, the lover should continue to kiss her on the cheeks, place his lips against her lips, embrace her with both hands, and pressing the tip of his phallus against her yoni he should titillate her clitoris with his fingers.

5. The yoni is of four types. It can be soft like a lotus inside; or it can be taut, like fingers held tightly together; or it can be slightly wrinkled; or it can be like the tongue of a cow. The first is the most supple and praiseworthy, and each succeeding type, less so.

6. There is a *Nadika* (a nerve-centre), resembling a phallus, in the centre of the vagina, which is known as *Madanagamanadola*. When this is manipulated with two fingers, it generates the flow of the woman's fluid. Experts point out that this together with the *Kamatapatra*, is the motivating force behind the female reproductive organ.

7. The part situated above the female organ and which resembles the shape of a nose is called the *Madanachhatra*, and is associated with a number of *Madashiras*. Near it and inside, is the *Purnachandra Nadi* which controls the mucous fluid.

8. There is also another nerve-centre which controls all the other three mentioned earlier (namely, *Madanadola*, *Manmathachhatra* and *Purnachandra*)

and which is also susceptible to manipulation by fingers. The fingers may be used either singly or with different formations such as the *Karikara* or *Phanibhoga* or *Ardhendu* or *Kamankusha* or such other variant.

9. Even a hard-hearted woman can be won over and greatly aroused by the handling of this *Nadi* with the index and the middle fingers. In this way, accompanied by the making of nail and teeth marks, kissing, embracing and manipulating her organ, a man may greatly excite a woman during the union of love.

10. When a man has thus fully aroused the passion of his beloved, closely following her particular preferences, dictated either by native customs or by inborn characteristics, he should observe the state and progress of her yoni and accordingly adjust that of his own phallus.

11. If the mouth of a woman's yoni has been loosened and needs to be tightened; or, conversely, if it is tight and must be loosened, it can be done by pressing her thighs together or by opening them wide. This results in the *asana* named *Vivritoruka*, which is particularly useful for widening the mouth of the yoni.

12. In *Nicha Rata*, the impassioned woman contracts her yoni by the use of her thighs while in *Uchcha Rata* she dilates it. In *Sama Rata* she keeps it as it is in the relaxed, sleeping position.

(The *Tippani* explains thus: When a male of the *Vrishha* type, having his phallus nine *angulas* long, unites with a woman of the elephant type having her yoni twelve *angulas* deep, the latter presses her thighs together as the yoni is deep. In the other case, when a woman of the deer type, having her yoni six *angulas* deep, unites with a man of the horse type, having his phallus twelve *angulas* in length, she widens her thighs so as to widen the yoni, it being small—Transl.)

13. The learned Muni has named five types of postures serially thus :

—*Uttana*, or lying on the back

—*Tiryag*, or lying on the side

—*Asitaka*, or sitting

—*Anata*, or bending on all fours, like animals.

Now I shall describe in detail the peculiarities of each of these.

(The commentator here identifies the Muni as *Vatsyayana*—Transl.).

14. Among the group of the *Uttana* type of postures for unions, two belong to *Sama Rata* (*Gramya* and *Nagaraka*); three to *Uchcha Rata* (*Utphullaka*, *Jrimbhita* and *Indranika*); four to *Alpa* or *Nicha Rata* (*Samputaka*, *Piditaka*, *Veshtita* and *Vadavaka*). The Muni has mentioned these without giving any particular priorities. (In *Tiryag*, *Asitaka*, etc., the peculiarities are shown but *Sama* and other *Ratas* are not mentioned—Transl.)

TWENTY-SIX *UTTANA ASANAS*

15. When the woman lies on her back, and rests her own thighs on the thighs of her lover who sits facing her, it is called the (1) *Gramya Asana*. The same becomes (2) *Nagaraka* if in doing this, the woman extends her thighs beyond his waist.

16. In the (3) *Utphullaka* position, the woman lying on her back, lifts her posteriors with both hands and thus raises her yoni while both her knees are bent above his posteriors, and he keeps squeezing her breasts with both hands.

17. If the woman raises her two thighs and unites with her lover, and if in this inclined position, she moves them back and forth and widens her thighs and yoni, it results in the (4) *Jrimbhita* mode, according to knowledgeable persons.

(In his commentary on the *Kama Sutra*, Yashodhara has mentioned *apasaram* i.e., movement, for both the persons. The commentary is defective in the last line of this verse—Transl.).

18. It is called (5) *Indranika* when the woman clenches her two thighs together and then turns on her side and caresses her lover's knee. This is accomplished after much practice.

19. The (6) *Samputaka* position results when the woman, having loosened her yoni by spreading her thighs apart, clasps them again close together. *Samputaka* can be of two kinds, depending on the woman's position. If she is lying straight on her back, it is called *Uttana Samputaka*, and if she is lying on one side, it is called *Parshva Samputaka*.

It becomes (7) *Pidita Samputaka* if after clasping the thighs together, additional pressure is applied.

20. This *Nipidita* action becomes (8) *Veshtita* when the woman also crosses her thighs, and when she grasps the erect phallus with the lips of her vagina, it is called (9) *Vadavaka*.

(The woman experiences the throbbing of the phallus by holding it between the lips of the *bhaga*. Or when she grasps the still phallus, it becomes like the organ of the horse. Hence it is termed *Vadavaka*. When the lover holds her legs up, it is *Jrimbhita*; when the legs are bent, it is *Pidita*; when the thighs are covered, it is *Veshtita*. When the phallus is tightly held as is done by a mare, it is *Vadavaka*. Generally this is possible after much practice. These types are according to Babhravya—Transl.).

21. When the man holds up his beloved's legs in a vertical position and then embracing her, effects the union, it is called (10) *Bhugna*.

When the woman's legs are folded and pressed against his bosom, it is



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38. *Mithuna figures from Khajuraho. 11th century.  
(Photo, Moti Ram Jain).*

39. *Panel of mithuna figures from the Kandariya  
Mahadev temple, Khajuraho. 11th century.  
(Copyright, Department of Archaeology,  
Government of India).*



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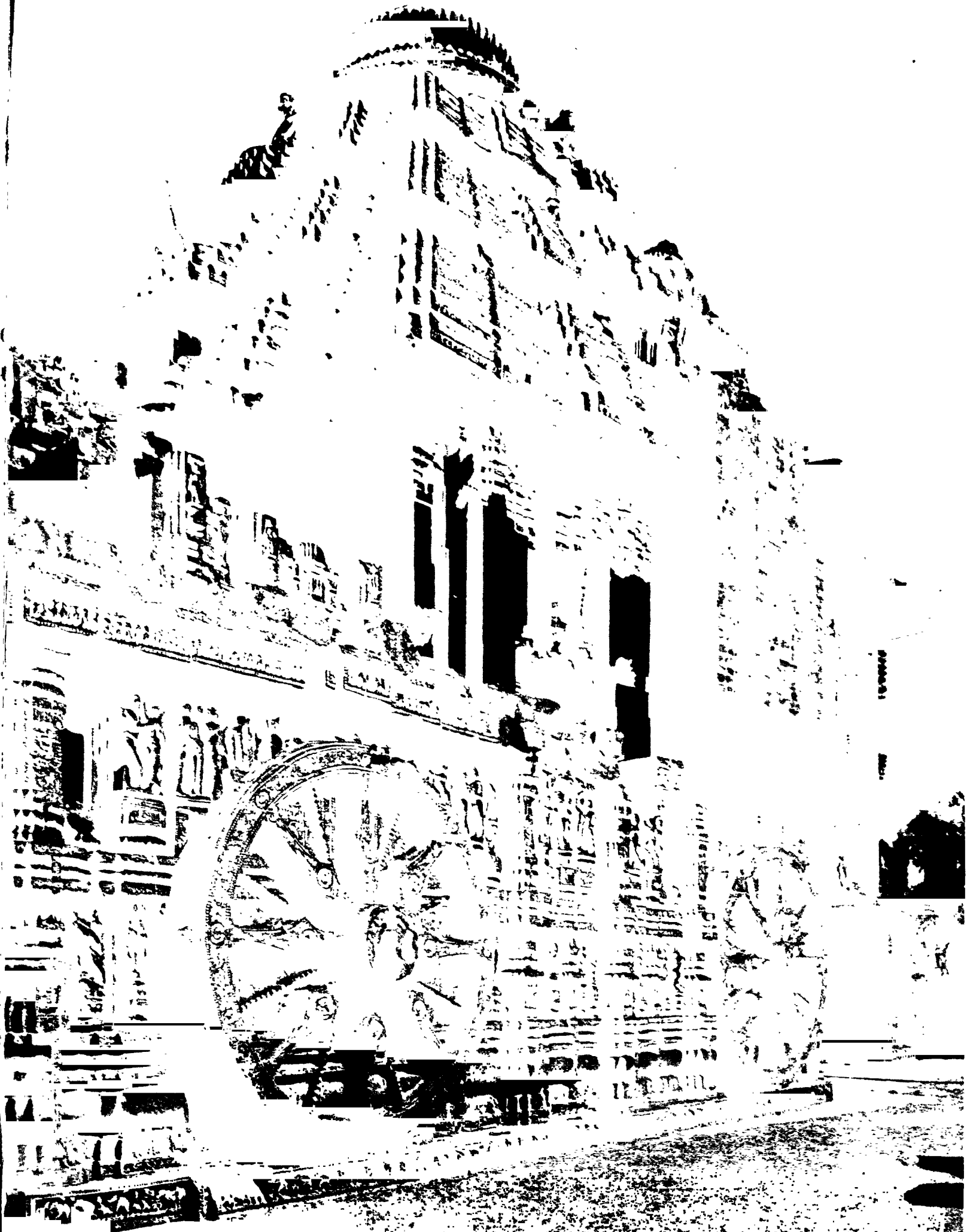
40. *Mithuna figures from the sculptures of Lakshamana temple, Khajuraho. 11th century. (Copyright, Department of Archaeology, Government of India).*

41. *Close-up of an embracing couple from Khajuraho. 11th century. (Photo, Moti Ram Jain).*

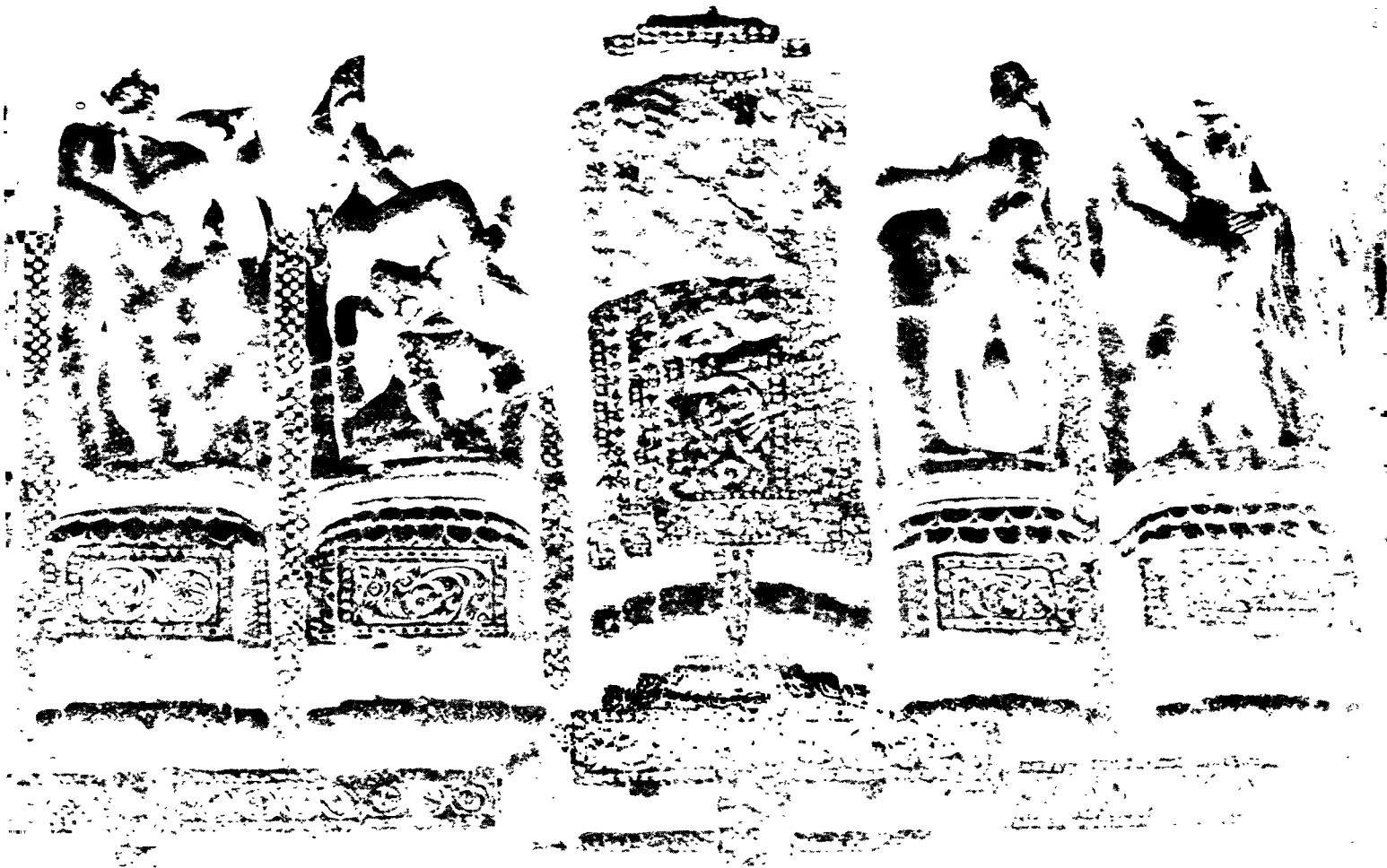
43. Side view of the beautiful Sun temple at Konarak with its sculptured facade and huge wheels. 13th century. (Copyright, Department of Archaeology, Government of India).



42. Mithuna couple and female musician from the Vishwanatha temple, Khajuraho. 11th century. (Copyright, Department of Archaeology, Government of India).







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44. *Sculptured panels with Couples and decorative designs from the base of the Sun temple, Konarak. 13th century. (Photo, R. J. Chinwalla).*

45, 46. *Amorous couples from the Sun temple, Konarak.*  
13th century. (Copyright, Department of Archaeo-  
logy, Government of India).



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47. *Mithuna figures from the Sun temple, Konarak. 13th century. (Copyright, Department of Archaeology, Government of India).*

48. *Mithuna couples from the Sun temple, Konarak. 13th century. (Photo, Darshan Lall).*

termed (11) *Urahsphutana*. (When the woman lying on her back, draws her legs up and rests them against the man's bosom, and when the man, holding those legs by his hands, indulges in congress, it is called *Urahsphutana*—Transl.)

22. If only one of her legs is kept against her lover's bosom and the other is stretched out, it results in (12) *Angardhanipidita*.

If the woman rests her ankles on the shoulders of the man, it is called (13) *Jrimbhaka*.

When one of her legs rests thus on her lover's shoulder and the other one is stretched on the ground, the resulting *asana* is called (14) *Sarita*.

(The lover should indulge in sexual congress, grasping whichever part is worth grasping, such as the shoulders, the neck, the breasts, the buttocks, the thighs, etc. These are the supports for the man—Transl.).

23. When the position of the woman's legs in the above-mentioned *asanas* is often interchanged, one with the other, the resulting mode is known as (15) *Venuvidarita*.

It is called (16) *Shulachita* when one *Janghagra* (or fore-leg) is kept resting on the man's head, while the other one rests naturally.

24. It is called (17) *Markataka* when the bent legs of the woman touch the navel of her lover. (v.l. *Karkata*. This is more acceptable as found in the *Kama Sutra* and similarly commented upon by Yashodhara—Transl.)

It is called (18) *Prenkha* when suddenly, filled with love and longing, the young woman lifts up her legs (in the form of an arch or *torana*) and swings them to and fro. (The text is corrupt here—Transl.)

25. It is called (19) *Padmasana* when the thighs of the young woman are crossed (the left one on the right one). It is called (20) *Ardha-Padmasana* when in this position, the position of only one thigh is changed. (Stretching one thigh up and putting the other one over it.)

26. When the woman passes her two arms under both her thighs and then encircles her lover's neck and when, in this position, the husband responds by suddenly grasping her sides with his elbows, it is called (21) *Phanipasha*.

27. When the woman holds her toes with her fingers and the man places her thighs on his knees, while circling her neck with his hands, it becomes the (22) *Samyamana*.

28. It is called (23) *Kaurma* when the husband presses his own arms, face, and thighs against those of the woman during the union.

(24) *Urddhvagatoruyuga* entails the same action as *Kaurma*, except that the man's thighs are raised in this position.

It becomes (25) *Parivartita* when, because of the man's raised thighs, the woman in response, either widens or tightens her own thighs.

In this position, if the man presses his beloved's thighs repeatedly during congress, it is called (26) *Piditoruyuga*.

(The text is very corrupt here, and so is the commentary—Transl.).

#### TWO *TIRYAG ASANAS*

29. So far, the *Uttana Ratās* have been described; now I shall describe the *Tiryag Ratās* which have only two varieties.

It is called (1) *Samudga*, when the thighs of the man are kept between those of the woman while both lie facing each other.

(The Munis are identified as Gonikaputra and others—Transl.).

30. It is named (2) *Parivartanaka* when without disturbing the union in this posture, either the woman or the man turns over. This is achieved only after long and arduous practice.

#### THREE *STHITA RATAS*

31. In (1) *Yugmapada* the sitting woman stretches out one leg while the other is bent, and the man sitting facing her also stretches his own leg under her outstretched one, and bends the other one on her bent leg, and then, after much kissing and embracing, the pair unite.

32. When the woman, sitting, encircles his waist with her arms, and the man oscillates from side to side and when they thus unite, it is named the (2) *Vimardita*.

When they unite in this position by simply sitting facing each other, it becomes the (3) *Markata* position.

#### FOUR *CHITRA RATAS*

33. The foregoing *asanas* are for *Yukta Sangama*, that is, in the sitting position. Now, *Chitra Ratās* will be described, where one of the partners usually supports the other's body while standing against a pillow or a wall.

34. When the man encircles the maiden's neck with his hands, and with his own thighs supports her thighs, and then effects the union with his erected phallus, it is known as (1) *Janukurpara*.

(The v.l. given is widely accepted—Transl.).

35. It is called (2) *Harivikrama* when in this position, one of the woman's legs is lifted up.

If the woman, sitting wedged against a support, places her feet against

the palms of her lover and unites with him, it is known as (3) *Dvitala*.

36. When the woman sits on the palms of her lover, like a lotus, while he supports himself against a wall, and then she embraces his neck with her tendril-like arms, encircling his thighs with her own, and pressing her own soles against the wall oscillates thus during the union, breathing deeply and giving out the *Sitkara* sounds, it is known as the (4) *Avalambita*.

#### MANY *VYANATA RATAS*

37. *Vyanata* is the description of the position where the woman goes down on all fours, like a quadruped, her head bent down, and the lover climbs on her back, like a bull.

38. If the maiden bends down so that her hands touch her feet, and thus stands with her back to her lover, and he pounces on her like a virile bull, it is known as *Dhenuka*.

39. When the woman lies prone, so that her face, breasts, head and the whole body face downwards, and the man then rides her, moving his erected phallus in her yoni with his hands, like an elephant, it is known as *Aibha*.

40. Similarly, there are other postures known as *Aina*, *Gardhabhika*, *Shauna*, *Sairibha* and so on, which are derived from the postures adopted by the male deer, the donkey, the dog, the buffalo and so on.

41. It is termed the *Sanghataka* posture when there are two women and one man. (Details omitted—Transl.)

Similarly, when there is one woman and two men it is called *Sanghataka*. (Details omitted—Transl.)

42. The posture known as the *Chitrayantra* is so called when there are four men and one woman and vice versa. (Details omitted—Transl.)

I have, however, omitted the *Mantha*, *Pidita*, *Varahaghataka* and the rest as their study is not too fruitful.

43. Thus, a man may make use of the artifices of pressing, striking and twisting either from above her, or from her sides or from below her, before finally entering into the union with a woman. While introducing his phallus, a man must guide it with his hands into the yoni of the desirous woman.

#### SIGNS OF SEXUAL SATISFACTION OR THE WANT OF IT

44. The woman should be provoked and often forcibly pressed until her eyes begin to quiver with pleasure.

The symptoms of sexual satisfaction are the relaxation of the limbs which

accompanies the flow of her fluid, the closing of the eyes and a state of lassitude.

45. The woman greatly perturbed by desire presses her thighs together over and over again, giving out little shrieks of 'si-si.' These are symptoms indicating the approach of the climax of her emotions.

Now the symptoms of dissatisfaction in love will be shown.

46. The dissatisfied woman often wrings her hands, strikes her lover, does not let him rest, but suddenly climbs over him in the *Purushayita* posture of her own free will or when he is exhausted.

### THREE *PURUSHAYITA RATAS*

47. When the maiden, either from the start or after uniting and turning over, comes on top of the man and assumes the man's role, it is called (1) *Samdamsha*.

(The woman here is in the *Vadava* posture. She can either grasp his phallus in her yoni or press it).

It is known as the (2) *Bhramara* posture when, in the position described above, the woman proceeds to bend one of her knees (the left one) and rotates like a disc on the thighs of the man.

(This is achieved after some practice).

48. When, after the *Bhramara* posture, the maiden revolves her waist completely around the conjoined phallus and yoni it becomes the (3) *Premkholika* posture.

Continuing thus to strike her lover and giving out 'si-si' sounds, she would probably address him thus:

49. 'You rogue! You are now vanquished by me! I will kill you, take good care! I have unmanned you!'

And while she speaks, she strikes him, her bangles jingling, her dark hair tossing over her lips, her posteriors swinging to and fro. In this manner, she works up to her climax and then of her own accord gradually tapers off the union.

### *ANGULI RATA*

50. Titillation with the fingers. (Details omitted—Transl.)

### EXCEPTIONS

51. A man must not allow certain types of women to indulge in *Viparita Rata* or Reversed Postures:

- one who has recently delivered a child
- one who is menstruating
- one who belongs to the deer type
- one who is corpulent
- one who is a very young maiden
- one who is emaciated

In fact, these women should be totally forbidden to practise this posture.

#### FOUR *TADANAS* OR WAYS OF STRIKING

52. The union between a man and a woman is a battle—a battle of love, and one of its important weapons is the artifice of striking. Similarly, even though the sounds of ‘si-si’ are expressions of pain, wise men consider the inflicting of pain also a useful artifice in the battle of love, and have therefore classified ways of doing so, and one of these is *Tadana*.

53. *Tadana* or striking should be done with the palms, the knuckles, the fist or the group of fingers, and the areas of a woman’s body fit for these are: the posteriors, the sides, the thighs and the space between the breasts.

#### EIGHT VARIETIES OF ‘SI-SI’ SOUNDS

54. The eight are:

- |                    |                         |
|--------------------|-------------------------|
| 1. <i>Himkrita</i> | 5. <i>Phutkrita</i>     |
| 2. <i>Stanita</i>  | 6. <i>Shvasita</i>      |
| 3. <i>Sitkrita</i> | 7. <i>Rodana</i>        |
| 4. <i>Utkrita</i>  | 8. <i>Viruta</i> , etc. |

Sometimes, in addition to *Sitkrita*, little commands, supplications and curses are also spoken, such as ‘Spare me!’ or ‘Press me!’ or ‘Hold me tight!’ or ‘Let me live!’ or ‘Save me!’ or ‘Fie upon you!’

55. Sounds similar to the cooings of the Lavaka bird, the dove, the koel, the swan and the peacock should be softly made by the maiden during the act of striking. The Vitas are fond of other sounds also.

56. *Himkrita* is the sound made with the help of the nose and the throat.

*Stanita* is like the thundering of clouds.

*Sitkrita* (v.l. *Chitkrita*) is like the splitting of a bamboo.

*Phutkrita* is the sound of a stone thrown in water.

57. It is known as (1) *Apahastaka* when striking by the hands results in



sounds of crying. This kind of striking should be done only on the space between the breasts.

The use of fists is well-known, and must be done on the back.

In (2) *Prasritaka*, the hand is shaped like a serpent's hood before striking the head with it.

58. Striking with the palm has to be done on the thighs and so is (3) *Samatala*, *Kartari* and similar other artifices, which though widely used in the southern provinces, are detested by enlightened men.

59. The lover should take his beloved on his lap and with his (4) *Mushti*, strike her back. She, on her part, becomes aroused, and reciprocates, sighing deeply and whimpering.

60. The *Apahasta* method of striking the space between the breasts of the woman halfway through the union, can be gradually increased by the lover until both partners are satisfied. She is excited by this, and often gives out the *Siikrita* sounds.

61. If the maiden argues (when *Apahasta* is being done) he should strike her on the head in the *Prasritaka* way with the *Kat* sound. She makes the *Phut* sound loudly, and all through the striking, she breathes fast and whimpers.

62. Quickly, the lover should strike the woman on the thighs and strike her sides in the *Samatala* way until the union is culminated. The woman, liberating her fluid, imitates the sounds of the swan and the Lavaka bird.

63. On ending the union, the woman cries and breathes fast. Similarly, during subsequent unions, although she does not feel pain but feels the beauty of the union, she still looks helpless and gives out sounds with her throat.

64. During the act of love, women show the conflicting feelings of affection, harshness and violence. The reverse posture is adopted sometimes through an excess of passion and sometimes because of native custom, but it is not pleasant when adopted too frequently.

65. The sexually excited partners do not mind bruising, beating or brawling in the battle of love, like a highly excited horse who is tied to a post and who has reached the fifth stage.<sup>1</sup> (The fifth stage is the highest stage of sexual excitement in animals. *Chheda* is bruising a limb such as the fingers; *Ghata* is striking; *Kadana* is love quarrel.)

66. However, a man should always bear in mind the inborn characteristics of a woman and adapt his own behaviour accordingly and then decide whether it should be strong or gentle.

Lastly, why should we concern ourselves about Oral Congress when its different ways have been declared by Vatsyayana himself as utterly detestable?

<sup>1</sup> Five types of movements of horses are minutely described by Mallinatha in his commentary on Magha's *Shishupalavadha*, 5/60—Transl.

## CHAPTER XI

### CREATING CONFIDENCE IN A MAIDEN

1. To fulfil the three Aims of Life (namely, *Dharma*, *Artha* and *Kama*), without any one superseding the other, the wise man must marry a maiden of the same caste and one who has not been given away before to someone else. One gains *Dharma* by marrying according to injunctions of Religious Texts; *Artha* is acquired by getting presents at the time of the marriage and subsequent life as a house-holder; the number of relatives increases due to the marriage alliance; and lastly there is unmixed and lasting affection.

2. Certain qualities are considered essential for a marriageable maiden: she should have the lustre of lotus-petals, a fair or burnished complexion, a pinkish tint in the palms, nails and eyes, soft and evenly shaped feet, a moderate appetite and a light sleep, and the outlines of lotus or a water-pitcher or a disc on her palms and soles.

3. The locks of her hair should not be tawny like a monkey's, nor should her face and belly be too long or too rotund.

The maiden who possesses these virtues and above all, who is blessed with a noble nature, is commended in the selection of a bride.

But wise men avoid commending a maiden who has been either crying or yawning or sleeping. (One should know the *Nimitta* on seeing the maiden at the *Varana* ceremony.)

4-5. Now the qualities that go against a maiden are enumerated.

If she has the name of a mountain or a tree or a river or a bird; if she has an extra or a missing limb; if she is hunched or has rough limbs; if she has very long lips or yellowish eyes; if her hands and feet are rough to the touch; if, while eating, she laughs and pants and cries; if she lifts up her sagging breasts or has asymmetrical breasts; if she is stunted or has ears like a winnower; if she has dull or dirty teeth; if her speech is loud or harsh; if her mouth is too long or if she is herself too tall.

6-7. If she haunts a place which abounds in Vitas (or the agents of courtesans); if she is afflicted with hair on the back of the palms and the hands, the sides, the breasts, the back, the thighs or the upper lip; if the ground reverberates when she walks; if she gets dimples in the cheeks while laughing; if she foams at the mouth when talking; if the second toe of her left foot is longer than the big toe, or if the middle one is too short, or if the third and the last toes do not touch the ground.

If a maiden has such defects, she should not be considered suitable for marriage.

(Here the left foot is referred to in R.R. XIII-35).

### POST-NUPTIAL CONDUCT FOR THREE DAYS

8. On the night of the marriage-rites, the bridegroom should not attempt any kind of approach to the new bride. Indeed, for the first three nights, insensitivity irks the new bride, so for these three days, he should preserve her virginity and not initiate love-proceedings without first winning over her affection.

9. Young and new brides whose bodies are delicate like flowers become averse to love if they are approached by husbands who are not familiar with the mysteries of love. Therefore, it behoves the new bridegroom to inculcate love in his wife through the help of her friends; having won her confidence thus, he may indulge in loving actions.

10. It is said that in the case of a very young bride, the husband should make advances in the dark, and in the case of a young woman he should do so in seclusion.

Embracing her frequently with his upper body, he should face her and touching his own lips to hers, pass the betel-leaf from his own mouth to hers.

(The commentator has taken both together. It appears to be incorrect—Transl.).

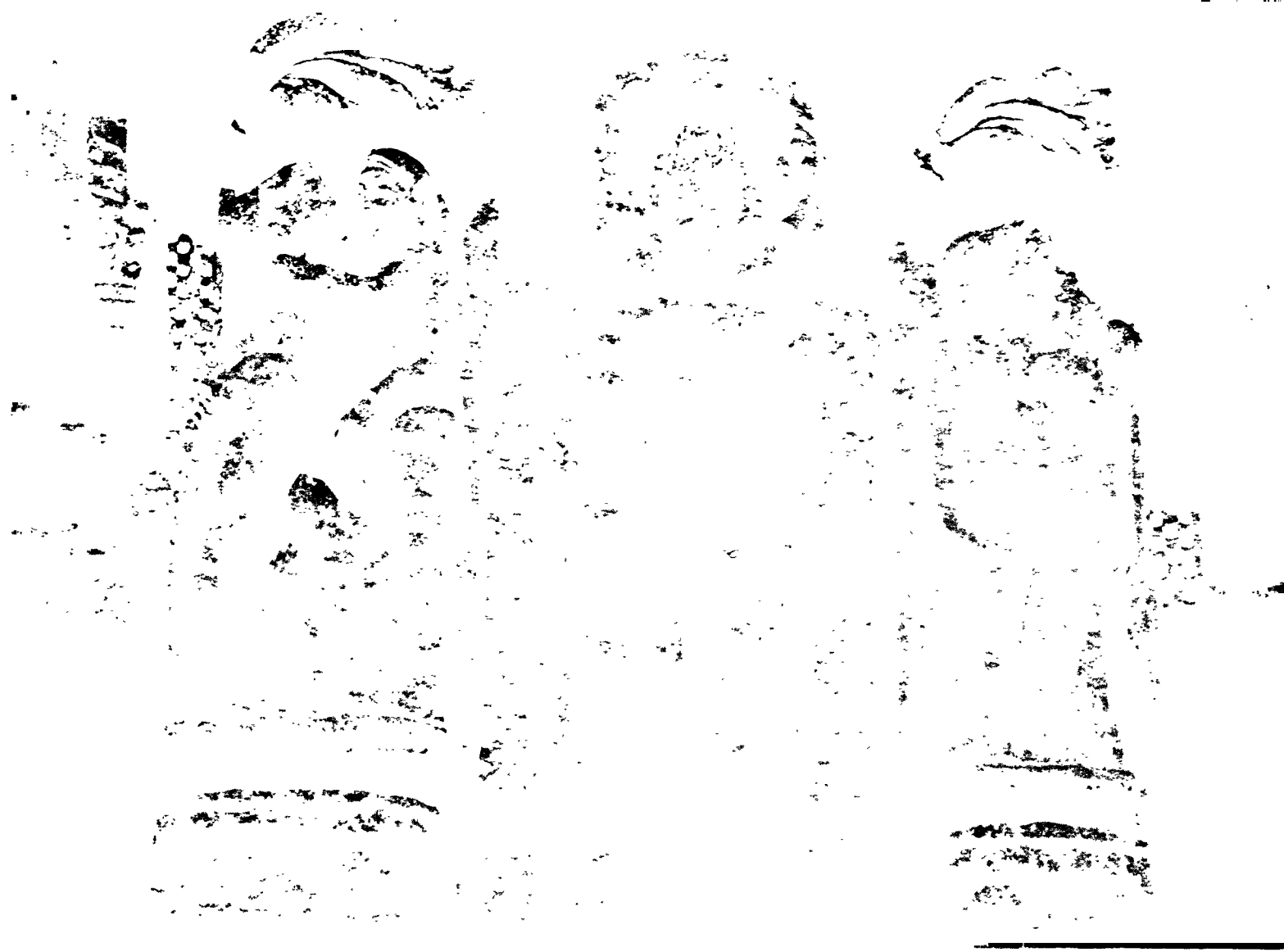
11. If, even then, he should find her averse to love, he should entreat her favour with endearments, promises, conciliatory words and finally fall at her feet. Then having offered her the betel-leaf, he should imprint a soft and meaningful kiss, and persuade her to co-operate with him in deeper dalliance.

12. Feigning ignorance, he should address certain queries to her in order to elicit a few words from her. If she fails to reply, he should placate her and ask: 'Dear lady! Am I up to your expectation or not?' To which she might perhaps reply by moving her head.

### CONDUCT WITH A BRIDE WHO IS WELL-ACQUAINTED

13. When a bride has realised love, and she is apprised by her companion of some adventure relating to her husband, she suddenly becomes abashed and smilingly looks down. The companion must then report this favourable reaction to the husband and tell him how fortunate he is.

14. When that companion speaks openly of the bride's newly-felt love, the bride should reply with halting and half-finished phrases—'I do not speak like that.' And when love has grown in her, at her husband's request she should bring betel-nuts and betel-leaves and place them in his jacket.



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49. Three sculptured panels from the Sun temple, Konarak. 13th century. (Copyright, Department of Archaeology, Government of India).

50. A couple from the Sun temple, Konarak. 13th century. (Copyright, Department of Archaeology, Government of India).



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51. Graceful figures from the north face of the Jagamohan of the Sun temple, Konarak, 13th century. (Copyright, Department of Archaeology, Government of India).





52. *Sculpture from the Sun temple, Konarak. 13th century. (Photo, P. Braham).*
53. *Mithuna figures from the south facade of the Jagamohan of the Sun temple, Konarak. 13th century. (Copyright, Department of Archaeology, Government of India).*
54. *Figures from the Sun temple, Konarak. 13th century. (Copyright, Department of Archaeology, Government of India).*









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55, 56, 57. *Mithuna figures from the sculptured facade of the Sun temple, Konarak. 13th century. (Copyright, Department of Archaeology, Government of India).*



58. *A couple from the sculptures of Khajuraho. 11th century. (Photo. Shama Kilanjar).*



## MANIPULATION BY HAND

15. He should caress her bud-like breasts with his fingers and with his palm, he should make an upward movement from her yoni to her navel, and then withdraw his palm. If she should object, he should say, 'Oh, beautiful lady! I will not do it if it pains you,' and then cut off his advances.

(The text is corrupt in the third line. The comment given is not clear—Transl.).

16-17. Thus, with delicate gestures, bringing her on to his own lap, he should threaten her step by step:

'Oh, lovely lady! I will mark you with my nails and teeth, and then do the same on my own body and declare them as done by you, and what is more, declare that among your friends, and make you feel ashamed!'

Then he should kiss each limb turn by turn, massage her thighs, and when her shyness has utterly faded, he should untie her garment. (He should do *Chhuritaka* on the budding breasts, then extending his palm downwards he should manipulate her organ and begin unloosening the knot).

18. Having destroyed her fear, uncertainty and objections in the proper way with loving actions, he should gratify her by achieving the union through any suitable posture in due course.

Now I shall enunciate and enlarge upon certain mysteries of women's behaviour which are abstruse and not to be trifled with. For this, I have gone back to the *Kama Sutra*.

19. Men do not attain popularity with women either by wholly obeying their wishes or by wholly thwarting their desires. Rather a compromise enables them to win women over.

20. A man who is able to gauge his own capacity for love, who also knows how to increase love in women's hearts, and who fully appreciates what pleases young maidens, enjoys great popularity among their sex.

21. When a young maiden is, all of a sudden, exposed to the amorous advances of a man unfamiliar with women's ways, she at once becomes afraid, uneasy, depressed and averse to love.

22. Such a maiden, on finding the union frustrating becomes a hater of all men through that frustration; or, condemning that particular man, she resorts to another.

THE CONDUCT OF THE DEVOTED WIFE

1. The young wife should abandon all opposition and cherish her husband with body, spirit and word, as if he were the Lord. She should follow her husband's bidding in daily household affairs and every day smear the floor with fresh cowdung and keep her house neat and beautiful.

(The commentary also gives a second meaning of *Ishtadaiva* as 'one who thus gives things cherished by the husband').

2. As befits her station, she should behave without any false pride towards her parents-in-law and other elders, friends of the family, servants and other relatives. Clean and sober garments are recommended for the sport of love and for excursions, and it is said that to please the loving husband, red garments are most suitable.

(The commentator gives a different meaning of the line. It is not proper as good behaviour is absolutely necessary for her towards elders. The commentator has given a different meaning of *Vihara* as time for friendly chats, etc. Vatsyayana has clearly mentioned in K.S. 4-1-25 the *Vaiharikavesha* which I have correctly interpreted above—Transl.).

3. She should plant in her private garden fragrant flowering plants and creepers such as Maruvaka (*Sansaviera roxburghiana*), Navamalli, Malati, Kunda (*Jasminum pubescens*), Malli (*Jasminum sambac*), Taruna, and trees bearing sweet fruits and Mulaka (*Raphanus sativas*), Alabu (*Lageneria siceraria*), Bhanda, etc. (The commentator adds Kushmanda, Koshataka, Bimbaka, etc.)

4. She should not mix even once with women of low morals who are always surrounded by dancers and Vitas, nor should she consort with religious recluses or with mendicants or with women who resort to the occult practices recommended by Muladeva.

She should also consider her husband's taste in food when meals are prepared, and every single day she should ask herself: 'Will he approve of this? Is this conducive to health?' (The commentator has given another meaning also, as 'with women who do Tantric practices'.)

5. As soon as she hears him returning home, she should hurry to the porch to welcome him with the necessary trimmings. Thereafter, she should herself wash his feet.

If it appears that he spends money too freely, she should advise him privately against it. (Yashodhara in his commentary on K.S. 4-1-11 comments on *Bhava-*

*namadhye* as *Anganake*. Kanchinatha has failed to do so. Translation given here is according to Yashodhara—Transl.).

6. If she desires to go out anywhere, she should first ask her husband's approval and go in the company of her sister-in-law.

(The author has not used here the word *Parijana* used by Vatsyayana in K.S. 4-1-50. Kanchinatha says that she should be accompanied by a sister-in-law or some such other person—Transl.).

She should always follow her husband to bed and awake before he wakes up. If he is asleep, she should not wake him.

She ought never to divulge his secrets and she should follow his example in observing religious vows and practices.

7. She should never remain long in a deserted place or at the porch, and under no circumstances should she reply to him in a harsh or unpleasant manner. She should never meet anybody in a place where there are very few people, nor should she, without any special reason, encounter another man.

8. During her spare time, she should take it upon herself to obtain cheap but shapely vessels made of wood or clay or leather or iron. She should store medicines which are not easily available and when she spends money, she should always do so in proportion to the income. (The commentator mentions vessels for salt, oil, etc. Medicines are mentioned such as Vacha, Haritaki, Hingu, Maricha, Ajamoda, Lashuna, etc. The seeds of these should be carefully preserved for sowing in future.)

9. She should acquaint herself with the proper uses of grass, husk, grains, firewood, coal and ashes. She should properly assign various tasks to servants and then supervise their work. She should carefully store the discarded garments of her husband and after they are duly cleaned, make a gift of them to the servants on auspicious occasions.

She must attend to the welfare of the servants and to the animals used for transport, and care for pets such as monkeys, koels, parrots, mynas, sarasa, and others.

She must always show obedience to her elders and exercise great control over her tongue and her character, and never laugh too loudly.

10. She should respect her husband's other wife as she would respect her own dear loving friends and show the same care and affection for her offspring as if it were her own.

When her husband is away on a journey, she should wear her matrimonial trappings the whole time and devote her attention to her elders and to Brahmans.

11. When he is away, she should sleep near her elders, live frugally, and enquire about his well-being every day (from guests).

She should complete any assignments he has left unfinished, and maintain vows and religious rites for her husband's safety and well-being.

12. Whenever she visits a relative (during her husband's absence), she should be accompanied by someone, nor should she stay there too long.

On her husband's return, she should show herself in the same unchanged clothes (simple clothes, worn while he was away—Transl.), and at the time of festivals, she should first make offerings (to God) in thanksgiving.

13-14. When a man has many wives in his house, he should treat them all equally and diplomatically. If, during a union, she should criticise any of the other wife's nature or point out her physical defects to him, he should not forgive her for that grievous offence, despite her entreaties or her anger.

Under no circumstances must he ever be influenced by one wife against another. If one wife speaks ill of another, he should rebuke her in private and cleverly turn the tables on her by charging her with those very faults.

He should always keep his wives happy and entertain them by taking them out for strolls in parks, by showing them affection and by giving them presents of clothes and ornaments.

## CHAPTER XIII

### RELATIONS WITH THE WIVES OF OTHER MEN

1. So far, you have been told about the duties of a wife in a summarised form. I shall now describe extra-marital relations of a man with other men's wives. Such a course of action however destroys one's life as well as one's reputation, and is tantamount to sinning. It should never be undertaken purely for the sake of satisfying one's passion; but only if a man finds himself in one of the ten following mortally helpless states he may resort to it.

#### THE TEN STATES

2-3. The first state is love at sight; the second is attachment of the mind; the third is constant remembrance of the object of affection; the fourth is gradual loss of sleep; the fifth is emaciation; the sixth is indifference; the seventh is loss of timidity; the eighth is day-dreaming; the ninth is swooning and the tenth is near-death.

These are the ten progressive stages of love, and when a man finds himself hopelessly involved in these, he may resort to another man's wife, if only to save his life.

4. For, it is possible to obtain another wife, another fortune, another piece of land, another son and to repeat a noble or a beneficent deed, but it is not possible to obtain one's own life and being again.

#### WOMEN WHO SHOULD NOT BE APPROACHED

5. If a man approaches a woman who has not been wed by another man, or if he takes a Brahmin woman, he incurs a continuous sin. It amounts to the sin of murdering one Brahmin every day.

6. A man should not enjoy any relations with a Brahmin's wife even though she may have been enjoyed by five husbands and hence thought fit to be defiled. Similarly, relations with the wife of a learned man or of a friend, or of a kinsman or of a king, should be studiously avoided. (Approaching women of lax morals is like approaching prostitutes and in that way it does not come in the way of one's religious practices—Transl.)

7-8. One must never approach:

- a degraded woman
- a friend



- a young girl who does not yet menstruate
  - a recluse
  - an invalid
  - a wanton
  - a mad woman
  - an evil-smelling woman
  - an old hag
  - an indiscreet woman who divulges secrets
  - an extremely dark-complexioned lady, or
  - a woman who has been accepted by another man (as a mistress)
- (*Nikshipta* means pawned or accepted as a pawn—Transl.).

#### REASONS PROMPTING A MAN TO ADULTERY

9. Before approaching the wife of another man, he may ponder thus:  
‘This woman’s husband is the friend of my enemy who wishes to kill me. By uniting with her, I may be able to break their alliance. I may be able to induce her to allay her husband’s friend’s (i.e., my enemy’s) enmity towards me.’
10. Or he may think: ‘This woman is easily accessible.’ Or, he may have a profit-motive and say to himself, ‘She may support a pauper like me.’ Or he may think: ‘Through my affair with her, she has come to know my secrets, and if I now shun her, she may cause me a great deal of harm.’
11. Or, a woman may say to herself: ‘This rogue wishes to seduce me,’ and accuse the man thus falsely and deceitfully. To refute such a statement by one woman, a man may think: ‘I would be paying back this deceitful woman with her own coin, if I consorted with another woman.’
12. So then, a man may make advances to another man’s wife only if he is prompted by one of the reasons mentioned above, and not merely to indulge in a passing fancy.  
Indeed, only when such reasons are so forceful that they cannot be resisted, or when one’s penury is considered or when one is actually prostrated by love, then only may a man resort to other men’s wives. (The commentator comments on *Unmathita* as one having reached the last state. This is not quite correct. What the author means is extreme mental perturbation due to excess of passion—Transl.)
13. A man who desires to consort with another’s wife should think ahead of the degree of his ambition, his object, his income and the dangers to his own subsistence. Once Love gets an opportunity to make inroads into a man’s heart, it can never be vanquished.

14. In this matter, we have seen that such women who are quite unapproachable and very difficult for a man to win over, must not be approached. And yet, by his very nature, the God of Love will tempt and lead men on to exactly these places! When the man is then frustrated, the God of Love distracts him to such a pitch that he sees the flood-gates of very Hell opening before him.

#### WOMEN'S PROMISCUITY AND ITS CAUSES

15. A woman becomes enamoured of a man who is well-groomed, and so also a man on seeing such a woman. The difference between the two is merely that the woman craves the man without any expectation of the rewards of *Dharma*.

16. When a man makes overtures to a woman, she does not immediately accept or encourage them. Seeing how favourable or unfavourable his reception on occasions is, he may either press his suit further or drop his line of action.

17. A man condemns a woman who is easily seduced, longs for the inaccessible woman and often charges her with false accusations. So in this light, we shall consider the character of a man and a woman and what actually leads to their promiscuity.

18-19. Excessive love for the husband or too much fondness for children; advancing age; extreme fondness for some hobby (indifference to the game of love): sometimes because of a religious conscience; infrequent separations from the husband; the husband's knowledge of some disease in the woman's body; his infatuation with another woman; her inhibition about causing her husband some pain—all these are factors leading to adultery.

20-21. A woman may perhaps flatter herself that her admirer, who is really a rogue, is a gentleman, and thus submit to him. Or, if her husband shows ignorance of the Art of Love, or has greying hair, or belongs to the lower caste, or if he is clumsy in his approach or if he disregards the fitness of time or her native customs during his unions with her—these are additional reasons for a woman's adultery.

A woman also becomes averse to her husband if he is too possessive, or if she is made to feel that she is unwanted, or if she feels disappointed that he does not respect her opinion. Or, alternatively, if he has too strong or too weak a personality, or if she is haunted by the fear of being excommunicated by her relatives—all these are causes of the woman's insecurity.

22. So that, despite the best will in the world, these abnormal circumstances will usually drive women to promiscuity. Chiefly, however, the aforesaid first five causes must be eradicated so as to beget a long-lasting love-relationship. (Among these five causes, again, the first three are attributable to the man, and

the other two, to women. To recapitulate, the five causes are:

- the woman's weakness
- her false pride
- her feeling of being unloved
- her self-reproachment
- her insecurity

#### REMOVAL OF THE CAUSES

23. The remedies suitable for these five ills are given hereafter. By the show of his own strength, a man may remove a woman's weakness. A more intimate relationship between the two will get rid of false pride. Her feeling of being unloved may be dismissed if he does not ridicule or belittle the Art of Love.

Her self-reproachment may be removed by supplication, and her insecurity may be removed by reassurances.

#### MEN WHO ARE SUCCESSFUL WITH WOMEN

24-28. The types of man whom a woman finds desirable are:

- one who is brave
- one who is well-spoken
- one who is accomplished in the Art of Love
- one who bows to her wishes
- one who is considerate
- one who is adventurous
- one who has taste
- one who possesses exuberant youth
- one who is very wealthy
- one who has become a friend in childhood
- one who can be trusted, having played and worked together
- one who is an adept at story-telling
- one who is accomplished in the arts
- one who is experienced through having been a love-messenger on someone's behalf
- one who has an insight into things and character, though he may not have other qualifications
- one who has enjoyed relations with her surreptitiously with the help of her friends
- one who has enjoyed a union with a high-born lady

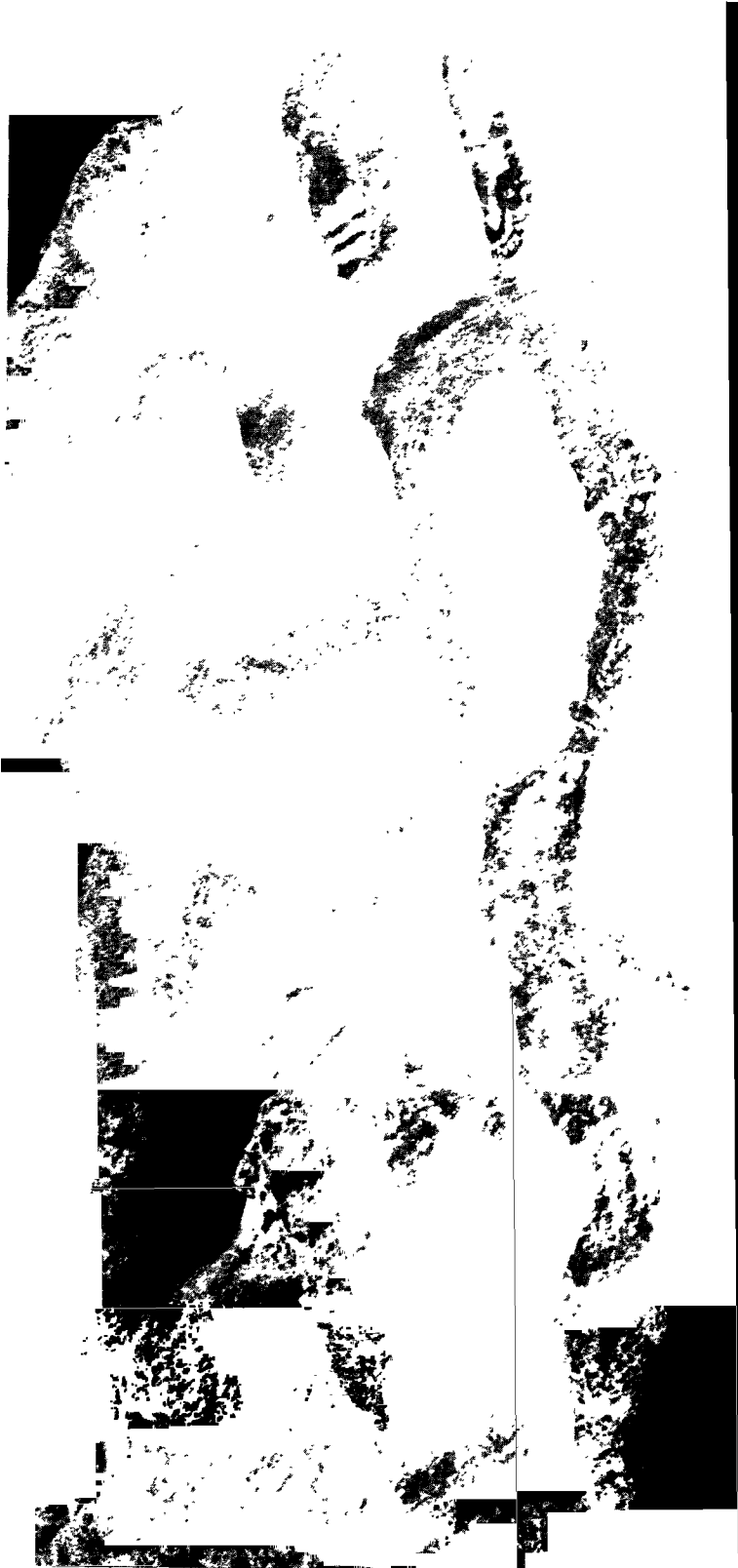


59. *Figures from the Sun temple.  
Konarak. 13th century.  
(Photo, Darshan Lall).*

60, 61. *Mithuna figures from the sculptured facade of the Sun temple, Konarak. 13th century. (Copyright, Department of Archaeology, Government of India).*

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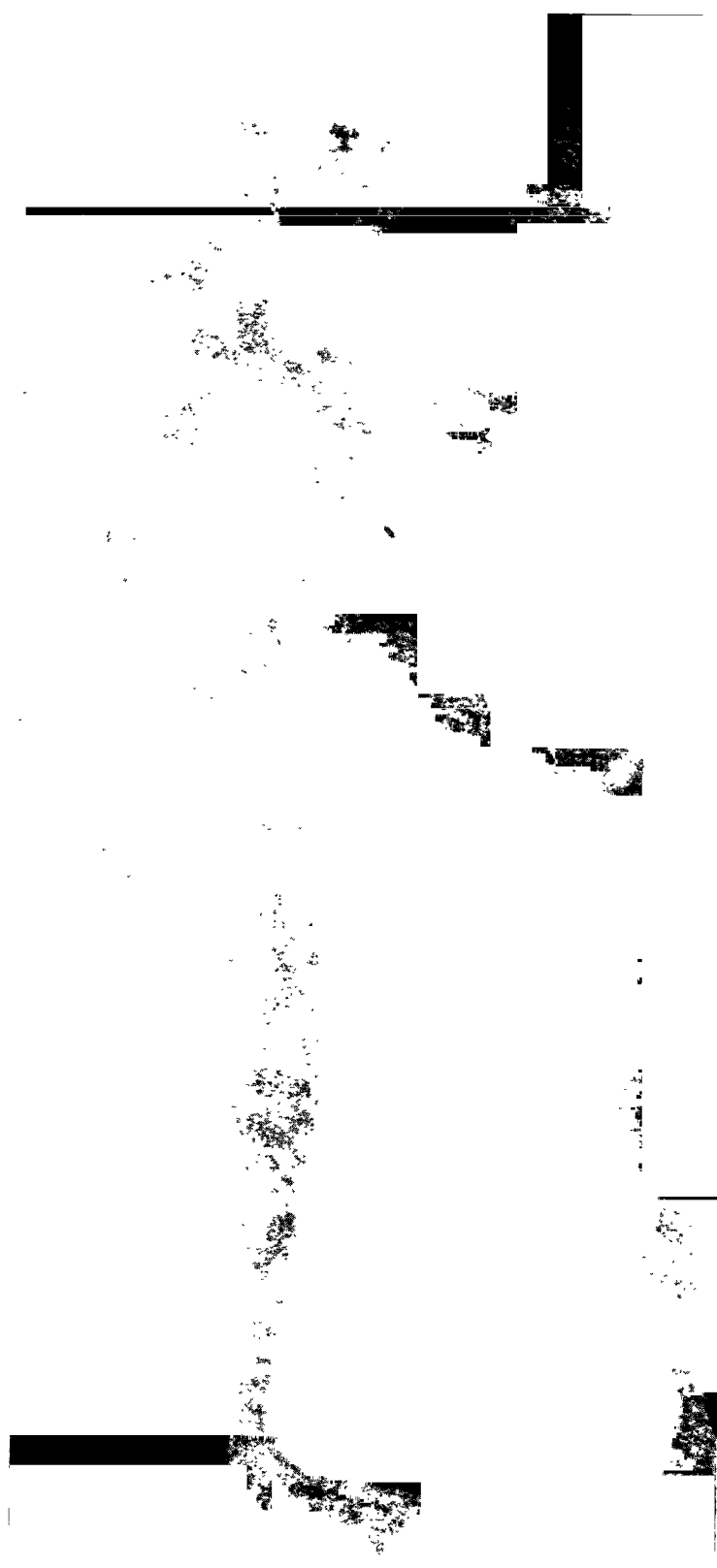


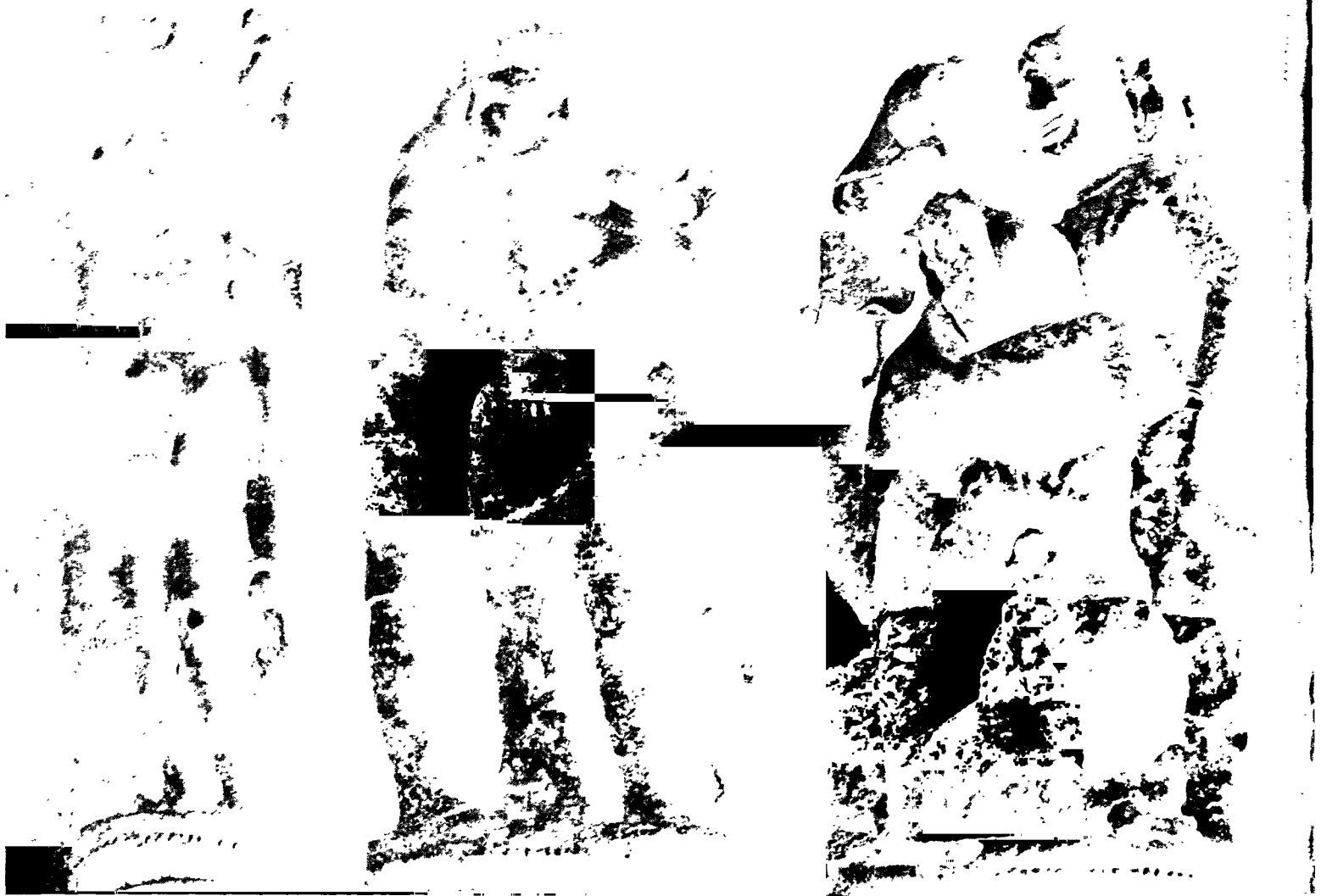
62, 63. *Loving couples from the sculptured facade of the Sun temple, Konarak. 13th century. (Copyright, Department of Archaeology, Government of India).*

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63





64. *Three sculpted panels from the Sun temple, Konarak. 13th century. (Copyright, Department of Archaeology, Government of India).*

- one whose good fortune is well-known
- one who is born in a well-known family
- one who is the son-in-law
- one who does service and is always in her house but who is conscientious about his work
- one who is a relative of the nurse's daughter
- one who is industrious and sacrificing
- one who takes an interest in public affairs
- one who is known to be of the bull type
- one whose virtues are several cuts above her own husband's
- one who is acknowledged to be well-dressed and well-behaved

#### WOMEN WHO ARE EASILY SEDUCED

29-34. Women of the types described below are easily vulnerable:

- one who continuously stands at the porch, and when seen by a man indicates the interior of the house with her head
- one who hates her husband
- one who is deserted by her husband
- one who is childless
- one who has been scorned without any fault of her own
- one who has abandoned self-respect
- one who is barren
- one who is fond of gossiping
- one whose children are dead
- one who does not desire a union (with her husband)
- one who is humbled by her co-wives despite admitting her fault
- one who is a child-widow
- one who is poor, yet fond of enjoying life
- one whose husband is poor
- one who is arrogant
- one who is afflicted by the knowledge that her husband is a fool
- one who is well-versed in the Arts
- one who is the seniormost wife and has many younger brothers-in-law
- one whose husband is away on a journey
- one who is surpassed by her contemporaries
- one who is always living in the parental home
- one whose husband is jealous
- one who is herself jealous like her husband



- (v.l. is accepted by Vatsyayana) (*Pati* means a paramour here—Comm.)
- one who has been wooed in childhood but later not accepted in marriage because of some reason or other
  - one who has been seduced in her youth
  - one who has an over-affectionate nature
  - one who is the wife of a wandering minstrel or dancer
  - one who is deformed
  - one who is stunted
  - one who is foul-smelling
  - one who is an uncultured rustic
  - one who is afflicted by some disease
  - one who is low-born
  - one who is aged
  - one who is an eunuch

#### ANATOMICAL CHARACTERISTICS OF WOMEN OF LOW MORALS

35-36. Students of anatomical science note that the following symptoms are peculiar to women of loose morals:

- if the second toe of her left foot is longer than the big toe
- if the extremity of the middle toe is quite small
- if the little toe does not touch the ground
- or if the last two toes do not touch the ground
- one who is cross-eyed
- one whose eyes are tawny
- one who laughs unnecessarily

#### SUMMARY

37. A man enjoys success with women when he appreciates his own capabilities, considers women's characteristics which are peculiar to their sex, and removes any cause which may provoke their adultery.

38. Love is inborn in a woman's nature. It is fortified by the man's actions. With intelligence, it is reciprocated and through misfortune it becomes steadfast and constant.

39. With women in whose case it is the first love-affair or with women who are outspoken about their opinions, a direct and personal approach should be made. In the case of other women, overtures should be made through their friends acting as messengers.

40. When the direct approach is made to a woman the man should first engender love in her without too much passion. He should gaze upon her often, directing his amorous feelings through the expression of his eyes.

#### WAYS AND MEANS OF GETTING ACQUAINTED WITH A WOMAN

41. He should himself see to the loosening and rebinding of the hair and inflict the *Chhurita* nail-marks on his own body with his own nails. Now and again he should jingle his ornaments and press his lower lip. (The jingling sound should be so done as to attract the attention of the woman. The lips are to be rubbed with the thumb and the index finger held as a *Samputa*.)

42. Sitting on the lap of his friend, he should yawn, stretching, twisting and cracking his joints. He should let out halting sentences and raise one eyebrow to form an arch.

43. He should find an excuse to sit with his beloved's friends and lead the conversation towards her tactfully and thus indirectly make his desire known.

44. He should kiss and embrace either a child or a friend, drawing her attention to this. While continuing this fondling of the child, he should occasionally touch her lap or other parts of her body. (The commentator refers to her male child. The man should give the child a betel-leaf with his tongue, press his chin with his index finger and do other appropriate things according to the occasion—Transl.)

45. By presenting or taking away toys from the child, the man creates an excuse to converse with her, and having created goodwill among her well-wishers, he should then try to gain admission to her private apartment. (The commentator comments as if *Tat* of the text refers to the child. This is incorrect. Vatsyayana refers to the woman: so also does Yashodhara. K.S. 5-2-8 and Comm.—Transl.)

46. While she is listening, the man should introduce the topic of love as if unconsciously and inadvertently. When her confidence has been induced, he may even speak knowingly about the affairs of her family.

47. He should make a practice of presenting her with such things which while accepting she may give him an opportunity for physical contact. Then she should often be invited to meet his own womenfolk during confidential meetings.

48. When she is buying or selling certain articles, he should take that work upon himself. He should prevent any other man from making inroads into her confidence, and rather make his own more firm in this way.

49. He should raise arguments with her or her attendants about historical

episodes or about the advantages of wealth. When there is a difference of opinion, between him and her companions, he should turn to her and ask for her judgment. (Vatsyayana is more explicit in K.S. 5-2-16. He lays down that she should be the umpire—Transl.)

50. Thus accelerating his tactics for winning her love, he must watch her reactions. When he watches her face closely, she instantly becomes abashed.

51. She in her turn begins then to find some excuse to display one or other of her limbs (either the breasts or arm-pits and so on), but not for too long. With her feet she makes designs on the ground. She looks at him gently and secretly with a smile, sometimes fleetingly, sometimes boldly. (The commentator comments on *Asakalam* as incompletely *Aviralam* as much or fully.)

52. She speaks to the child seated on her lap, kisses and embraces him with much affection, and when she is asked a question, she hangs her head low and with a smile, replies indistinctly.

53. She speaks standing close to him, and finds some excuse to follow him around for long periods. She speaks in a low voice in the hope that he may notice her.

54. She is forever looking for a suitable opportunity to come near him and to speak to him. She constantly wears his gifts, and when she is near him, she will look at almost anything and make it an excuse to laugh.

55. Sitting on the lap of her female friend, she essays many a sport of love. She befriends her lover's attendants, converses with them, and even plays dice with them.

56. She elicits stories about him from his family members, and assists them in their affairs as if they were her own family. She comes to trust even his female friends and willingly follows their advice.

57. She does not let him see her unless she is properly decorated with ornaments. When her presence is requested by him, she slowly puts the flower-coronet into the hand of her lady companion.

58. She sighs, she looks away, she kneads her breasts with her own hands. She unties her garments and cracks her finger-joints.

59. She speaks with shyness and equivocation, yawns often, throws about flowers and other decorations. She makes a beautiful caste-mark on her forehead and often touches the posterior of her attendant.

60. She coughs loudly, loosens her hair, goes to his apartment under some pretext. She perspires on her hands, feet, fingers and face and wipes the sweat away with her creeper-like hands.

61. With longing, she beckons to his servant and plies him with questions:

'How many young women does he hold in his esteem?' Or, 'With whom does he always make love?'

62. Soon, when her growing love becomes evident to the attentive lover, he should commence embracing her with the *Sprishtaka* and other modes, and unseen by others, he should touch her breasts and yoni during water-sports.

63. Feigning some illness, he should send word to her and have her brought to his bedside. Then extending her hand over his head and eyes, he should cause horripilation.

64. To the one who now feels tender-hearted, he must address this equivocal sentence: 'Oh lady with the beautiful face, allay my pain! Let me tell you that the cause of it all is you alone!'

65. 'Oh dear lady! Is it right that your peerless virtue should culminate in indifference towards me?' Speaking thus, he should allow her to busy herself with the ritual of finding the proper medicines. (The commentator gives another meaning also. He asks her whether she has experienced a similar excitement of love on seeing him—Transl.)

66. Then he should give her betel-nuts and flowers duly marked with his nails. Also he should hand over to her betel-leaves and other things bearing his nail and teeth marks.

67. Now, having taken her to a lonely part of the house he may indulge in the pleasures of a prolonged embrace. Then, in the order shown by the Lord of Love, he should fulfil his long-standing desire.

68. Women become extremely susceptible to passion during the night when it is completely dark all round. As a rule, if they are courted at that time, they are not prepared to let go of their lovers.

#### PLACES UNSUITABLE FOR COURTING WOMEN

69. A man must give a wide berth to a place where an aged woman who has already experienced all the pleasures of the senses lives.

Also, a man should never court one woman in the same place where he has taken another before.

(The old woman knows the real intention of the man or the woman from the gestures, physiognomy, acts and movements. Also others are likely to go to the old woman's place having fixed it as a rendezvous. The other woman should not be approached there soon after the first as the secret would then leak out—Transl.).

70. A man must make every effort to test the woman's willingness for a union, for even if she is receptive to the idea, it does not necessarily demonstrate her state of love.

71. A woman who is averse to a direct union must be persuaded through the help of a lady-messenger. If the lady has a wavering mind, she can be won over in due course.

72. When a woman shows herself averse to a man's advances, and yet in a secluded place exhibits her special charms for his benefit while herself remaining self-composed, she must be subjugated forcibly.

73. A woman who meets her admirer and suffers his advances with some sympathy must be won over with intermittent love-making. One who makes a show of spurning him when courted will refuse to see him purely out of pride.

74. If then the man retaliates by standing on his own dignity, and she still does not unbend, then such a woman can only be won over after a long acquaintance; but if she relents and makes her feelings known then she can be won over more quickly.

75. If a woman replies quickly in the affirmative to a man's solicitations, she is immediately won over. The woman who makes the overtures in the first instance may be easily recognised as the compliant woman.

76. So then, a detailed description has been given here of the behaviour of women who are either self-assured or inexperienced or suspicious. The women who make no secret of their feelings are in any case easily won over.

#### DUTIES OF A FEMALE MESSENGER

77. Now I shall merely outline the duties of female messengers—and that too in an abbreviated form. These women should specialise first of all in ways and means of increasing a woman's charms and in narrating historical episodes and other stories. (I have translated *Atishila* as done by Yashodhara, K.S. 5-4-2 as our commentator is not explicit—Transl.)

78. A female messenger should narrate to the lady who is to be won over beautiful tales from literature, love-episodes and love-poems and recite several formulas for her well-being and anoint her with love-potions. Thus, having created confidence in the lady through suitable conversation, she should address these words to her.

79. 'Where, on the one hand, is your beauty, your accomplishments and your character, and where, on the other hand, your husband's? Fie upon Destiny which thinks fit to disdain your youthful beauty and mocks it!' (The commentator has not correctly interpreted the third line. The author really intended to describe the state of youth of the young woman—Transl.)

80. 'He is jealous, ungrateful, possessed of a sparing libido, a knave

and a fool. This husband of yours is not fit to be even your servant. What a pity!"—and so on.

81-82. She should make the maiden lose interest in her husband by repeating to her his deficiencies of character. Particularly she should harp on one or other defect which causes her the greatest pain.

83. As if by accident, she should introduce the subject of her virtues and accomplishments and enlarge on that theme. Having created goodwill in her on behalf of the lover, she should exclaim: 'Oh fortunate being! Listen to this strange story!'

84. 'How strange it is, my friend, that this young man (your lover) who is delicate like a flower and who has been bitten by your glance as if by a serpent,—is in doubt about his very existence.'

85. 'He sighs deeply, perspires and swoons. He has a mental worry which cannot be dismissed. Indeed, he is not likely to survive if he does not taste the nectar of the sight of your celestial mien.'

86. 'Such a transformation as this never occurred before, not even in his dreams!' So saying, the messenger should note whether the lady listens sympathetically; if she does, the messenger should go to her the next day and speak further in the matter.

87. She should then praise the love-pledges of Ahalya and other women, and also speak about her lover's influence over other women. In this way, having prodded her on to the way of love, she should watch for her reactions.

88. Her reactions may be described thus: the lady, on seeing the love-messenger makes her sit near her, smilingly converses with her, and makes tender inquiries about her eating and sleeping arrangements. She also gives the lady-messenger a chance to talk freely and meets her in a secluded place.

89. She sighs and yawns and gives some of her own money to the messenger, and when the latter prepares to depart, the lady beckons to her again and says: 'Oh gracious lady, please favour me with another story about my lover!'

90. 'Why do you talk to me without completing what you started?' So chiding the messenger, the lady herself starts speaking to her about her lover. 'Why should I not do your bidding, although I know for a fact that my lord is very crafty?'

91. Thus hearing herself speak of her lord's defect, she laughs again and again, ironically. Seeing this reaction in her the messenger should hand over to her the gifts sent by the lover.

92-93. Then, with frequent presents to her of betel-leaves, flowers, anointings, the messenger should inculcate good-will in her and arrange meetings between her and her lover at suitable places and occasions—perhaps during a

natural disaster, or at wedding ceremonies or at festivals or at water-sports, or during a fire, or indeed at her own house.

#### THE TYPES OF FEMALE MESSENGERS

94-95. She is called *Nishrishtartha* who, knowing by her own intelligence what is beneficial for one of them, commences her work (of arranging the affair between them). She is called *Parimitartha* who, with her own intelligence, having known what is to be done, by certain symptoms, completes the rest of the affair. She is called *Patrahari* who carries messages between the two who are united. (The first type of the female messenger arranges the affair between the *Nayaka* and *Nayika* who are acquainted with each other by mere conversation. Even when the *Nayika* employs her as such for messages when they are merely acquainted, she is of this type. The second is one who carries out the work of knowing the affair from the expressions on their faces—they may have met each other rarely. The third one carries messages between those who are deeply attached to each other—Transl.)

96. When a messenger approaches a man under the guise of conveying the virtues of another lady, but actually praises her own for her selfish ends, she is known as *Svayamduti*.

97. She is named *Mugdha* who takes the wife of the man into her confidence, asks her privately about the tokens of his desire and other such matters, and uses this information to attract him to herself. (The text is corrupt here. So also is the commentary. The text in K.S. 5-4-57 is also equally corrupt—Transl.)

98. When a man uses his own wife's good offices to send messages of love to another woman, and when the wife, despite this humiliation, displays good breeding and nobility, she is called *Dutika*. (The text is corrupt here. So is the commentary—Transl.)

99-100. When a young girl or a maid-servant, who is quite unaware of her own complicity, is sent again and again bearing secret messages or ear-ornaments to the lover's lady; if she is completely ignorant of what should or should not be done, but is still commissioned to convey gifts of ornaments, love-letters marked with nails and teeth and such other love-tokens, she is known as *Mukaduti*. (In other words, she merely carries messages, does not speak or participate in pressing the lover's case—Transl.)

101. When the lover sends through a young girl an ambiguously-worded message to his beloved, relating to some past happening which is quite unintelligible to others, she is known as *Vataduti*.

65. *Ornate sculptured panel of a couple from the Lakshamana temple, Khajuraho. 11th century. (Copyright, Department of Archaeology, Government of India).*



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66. *A couple from the sculptures of Khajuraho. 11th century. (Photo, Moti Ram Jain).*





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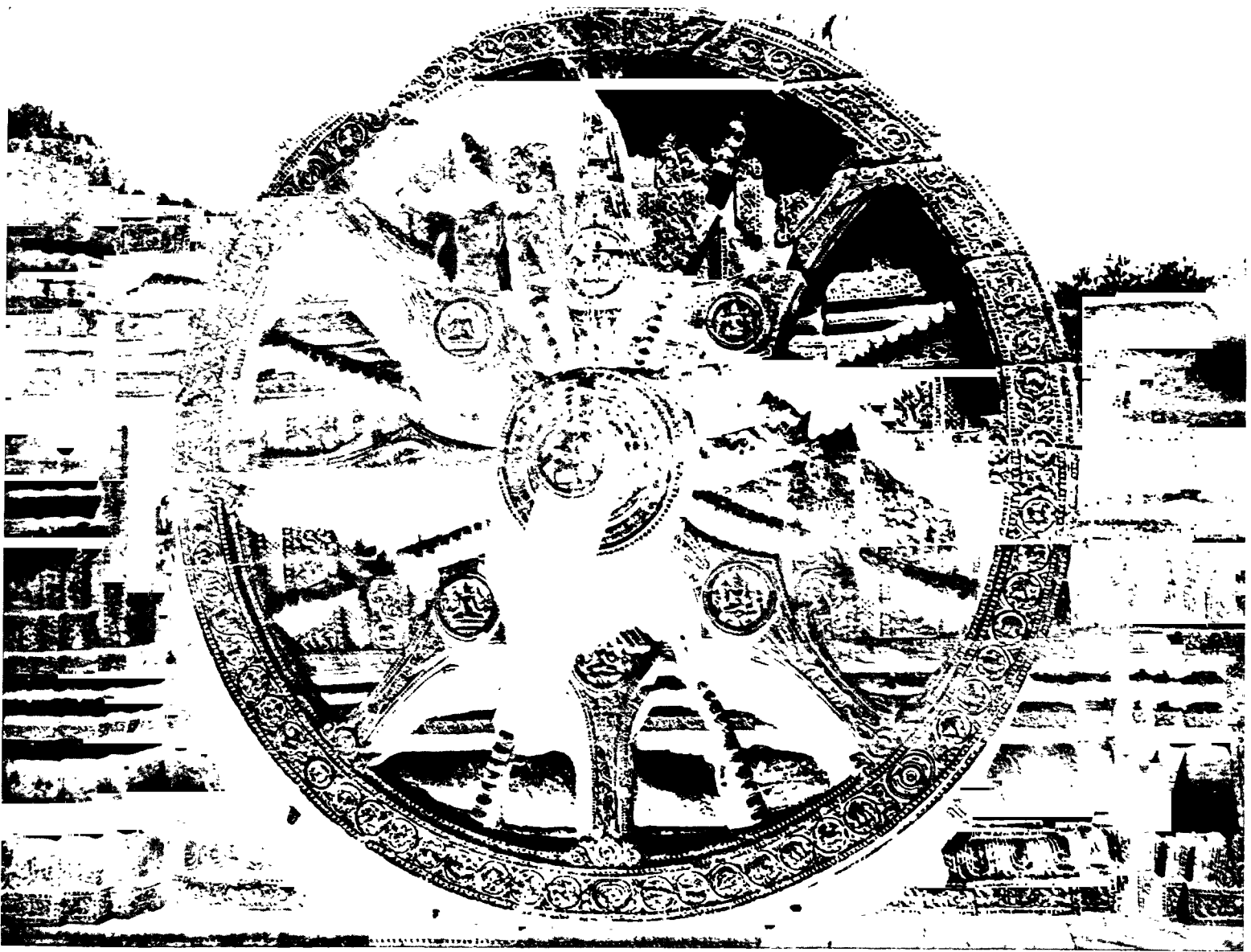
67, 68. *Mithuna panels of circular form from the sculptured wheels of the Sun temple, Konarak. 13th century. (Copyright, Department of Archaeology, Government of India).*



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69. *Sculpture from the Sun temple, Konarak. 13th century. (Copyright, Department of Archaeology, Government of India).*

70. *One of the beautifully sculptured wheels of the Sun temple, Konarak, which was designed to be in the form of a chariot. 13th century. (Photo, Raj Bedi).*

71. *A couple from the Parasurameswara temple, Bhubaneswar, C. 8th century. (Copyright, Department of Archaeology, Government of India).*



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72. Sculptured figures from the Devi Jagdamba temple, Khajuraho, 11th century. (Photo, Darshan Lall).

The lady, on her part, should without any hesitation, send her reply in the same way.

#### WOMEN MOST SUITED TO BECOME MESSENGERS

102-103. A maid-servant, a girl-friend, an unmarried girl, a widow, a lady-astrologer, a woman living in another man's house, the wife of a gardener or a grain-merchant, a washer-woman, a female ascetic, a shop-keeper's wife, a nurse, a neighbour who is a woman—anyone of those, so long as she can keep her counsel, may be used as a messenger.

104. Clever men, however, make parrots, starlings, puppets, dolls and even idols do their work.

However, some of these messengers have been guilty of relating their duties and privileges to the attendants in the harems. Lovers who enter harems in this way are considered reprehensible both in heaven and on earth, and are not even worth mentioning.

(These are not mentioned in K.S. 5-4, but Yashodhara has quoted a verse of Babhravya. See K.S. Commentary on 5-4-61—Transl.).

## CHAPTER XIV

### CHARMS AND OTHER RECIPES FOR *VASHIKARANA* AND MAKING ONESELF ATTRACTIVE TO OTHERS

1. I shall now describe in summary form the chapters on the yoga or rites to be followed in the Art of Love. They have been formulated by Nandikeshvara and other learned men, and include works like the *Shabdarnava*, the *Uddisha Tantra*, the complete *Haramekhala*, the hundred *Yogavalis*, the three treatises on medicine and various types of *Shaivagama*.

2. The God of Love resides amid the jewel-like beauty of love-play between a man and a woman: since the man and the woman belong to different sexes, there springs a twofold difference in love.

3. Knowledgeable men attribute two extremes based on degree when they speak, for instance, of libido (strong as opposed to weak) or of other classifications.

The incantations and prescriptions which are given below are recommended as correctives for such extremes.

#### THE 'KAMESHWARA' MANTRA

4-5. When the *Kameshwara mantra* or chant is recited with the offering of Kimshuka flowers to fire, one lakh times, it becomes unfailingly efficacious. Thereafter, the *mantra* is directly exhaled into the yoni of the lady, and resplendent like the flame of a lamp, it reaches the lotus-bud within her, releasing the nectar-like fluid and rapidly climaxing the woman's emotions, so that she is utterly subjugated by her lover.

6-7. First, the *mantra* is to be chanted, and then it is to be followed by the name of the woman who is to be won over in the accusative case, thus: 'Fetch the lady. Let me hypnotise her.'

Then, starting with the word 'Om' and ending with 'Ksham' the chant must be repeated ten thousand times. Then an offering of one thousand Kimshuka or the Kadamba flowers is to be made to the sacrificial fire. In this way, the chant helps the man to attract the lady towards him and to gain her over at night.

(The *mantra* is, 'Om! Klim! Shrim! Ananga, Naya Vashatam, Om! Klim! Namah!'—Transl.).

8. If the *Kundalini* chant is meditated upon and directed towards the woman's breasts, forehead and yoni, it irresistibly attracts her to the man, hypno-

tises her and like a flame, melts her reserve. (The three different places give different results. When directed at the breasts, the *Kundalini* draws her near him; at the forehead, it brings her under his control; at the yoni, it makes her get the orgasm. The *mantra* is 'Om! Hrim Namah.' This is the *Kundalini mantra*—Transl.)

9. When the *Kundalini* is chanted seven lakh times, the man becomes the embodiment of the God of Love to women. He begins to talk like *Vachaspati* and to speed like Garuda. (v.l. like Garuda in rendering poison ineffective—Transl.)

10. Alternatively, if this chant is repeated twenty thousand times and after that, an offering of a thousand Patala flowers is made to the sacrificial fire, the eighth vowel, together with the *Bindu* (that is, the nasal accompaniment) becomes effective in securing anything a man wishes for.

('Rikara' means 'eighth'. Hence the chant becomes 'Om, Namah!'—Transl.).

11. When the eighth vowel is contemplatively directed towards the neck, the breasts, the face and the yoni, with the visualising of yellow, dark, white and red colours respectively, it helps to bring under control any powerful enemy or one's speech or even one's beloved.

12. A man can obtain power over things also by repeating the following chant ten thousand times and by offering one thousand Ashoka flowers with it to the fire.

('Om Mada Mada Madaya Madaya Ham Saum Hrim Rupinim Svaha'—Transl.).

13. When this *mantra* is chanted while placing the *Anamika* or the ring-finger of the left hand over the lady's yoni, it speedily brings on the orgasm by releasing her fluid, like the sugar-cane crusher releasing the juice.

14. The *Hrillekha* chant, when repeated one lakh times by the man at sunrise and followed by the offering of ten thousand sesamum seeds to the fire, attracts even a difficult and a distant woman to himself. (Alternatively, it draws even the goddess Durga towards him. The *mantra* is, 'Om! Hrillekhe Manidrave Kamarupini Svaha!'—Transl.)

15. If this *mantra* is chanted two lakh times and another one lakh to the accompaniment of offering of Kadamba flowers to the sacrificial fire, and if the *Tatva* (or *Makara*, that is the consonants starting from 'ka' to 'ma') is repeated silently, a man is able to seduce even another man's faithful wife.

16. When a piece of *Nadika* (a kind of vegetable) and a seed of *Tada* (a tree) is mixed with *Gorochana* and the mixture, duly powdered by a maiden, is sprinkled on a lady's head to the accompaniment of the chanting of the seven syllables, it immediately brings the woman under the lover's control.

(The *mantra* with seven syllables is, 'Om! Krom, Hrim, Shrim, Dham, Svaha!'—Transl.).

17. If the chant 'Om! Chamunde, Hulu Hulu Chulu Chulu Vasham Anaya Amukim Svaha!' is repeated seven times with a betel-leaf and the betel-leaf is then given to the woman, it brings her quickly under his control.

18. If the *mantra* 'Om! Chamunde, Jaya Jambhe Mohaya Vasham Anaya Amukim Svaha' is chanted by a man with the offering of flowers and those flowers are then presented to the lady, he is capable of winning over the lady.

19-20. If the mixed powder of a garland lying on the head of a corpse, the bones of a *Jivanjivaka* (*Chakravaka*) and a peacock, is kept in a leaf found after being blown away in a gust of wind and held in the right hand and then sprinkled on the head of a woman or of a man, it brings her or him under one's control. If a white flower is given with the *Krishnakshi mantra*, etc. (it brings the person under one's control). (The *Krishnakshi mantra* is: 'Om Krishnakshi! Krishnamukhi! Krishnasarvangi Yasya Haste Pushpam Dasyami Tam Avashyam Vasham Anaya Yadi Na Bhavati Tada Brahmaha Rudro Bhavati'—Transl.)

21. If the *Makara* with the addition of the fourth vowel together with the *Kundalini* and the *Bindu* is repeated twenty-eight times at the time of the union, it subjugates a man's lady-love. (*Shambhu* is *Makara*, *Shakti* is the fourth vowel; this *mantra* is to be repeated when breath is passing through the left nostril. The *mantra* is—'Om! Hrim Namah Puraskritya Shambhave'—Transl.)

22. If at the time of the congress, the outline of the letter *Va* like a crystal is contemplated in relation to the woman's yoni, and that of the *Agnibija* is contemplated in relation to the man's phallus, the woman can be gained over.

23. When a woman is breathing through the left nostril, the man must remember to concentrate on her left half and her left limbs when he adopts the various love-formulae for her thighs, her breasts, her arms, and her yoni or else she is not controlled.

24. If the powder made from the garland lying on a corpse, a leaf blown by the wind and two wings of a bee, is mixed with the powder of the two upper front teeth, and if a man sprinkles this over the head of a maiden, she will surely yearn for him.

(A maiden should powder the various ingredients in a cremation ground on the night of the fourteenth day of the dark half of a month—Transl.).

25. If a woman is struck by a man with a *Mritadanda* (i.e., a stoker used in the burning funeral pyre of a married couple of the same caste) she unfailingly follows that man. (The couple should be of the same caste and the stoker is besmeared with honey. Even the ashes of such a stoker, if sprinkled on a couple

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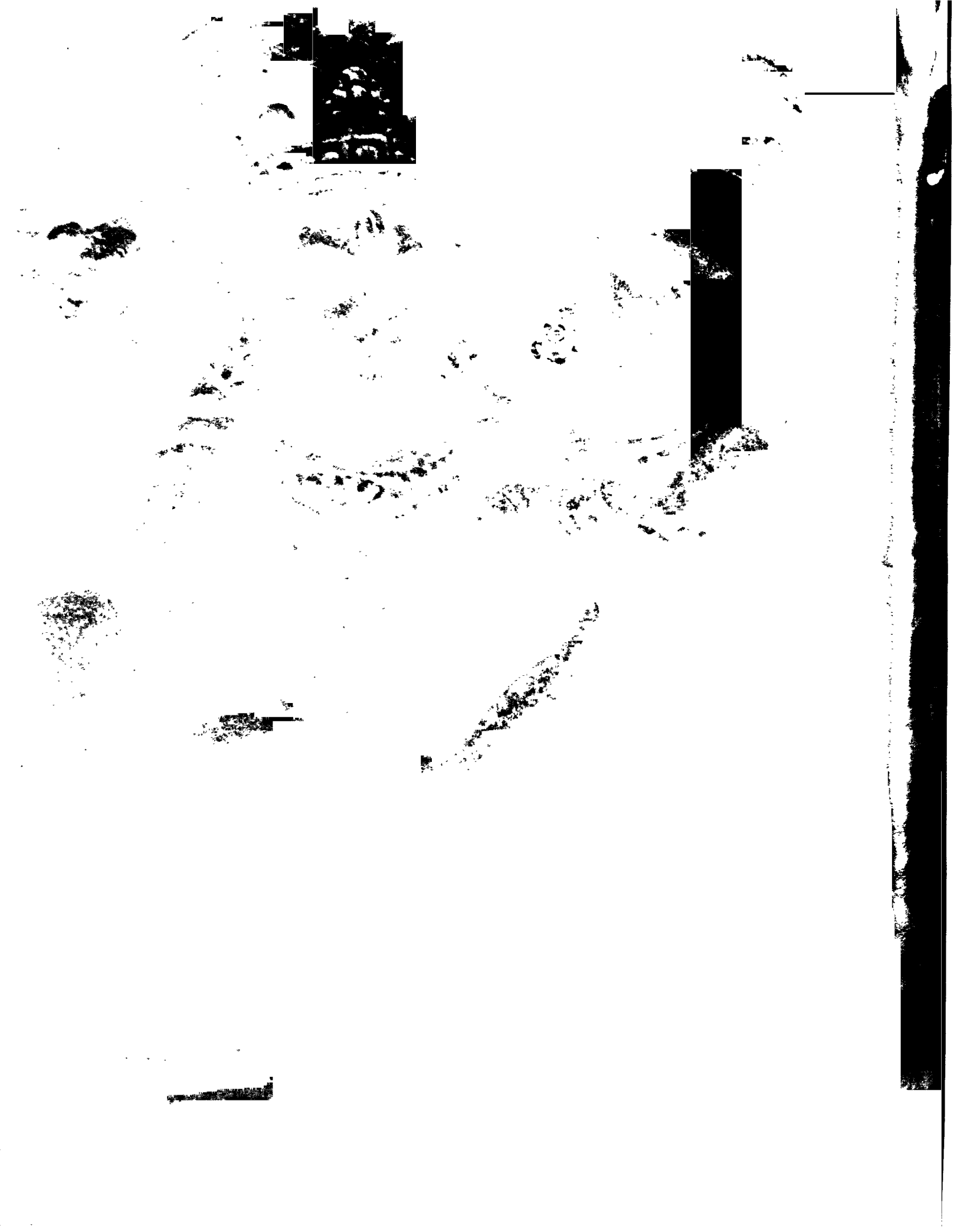
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73. Mithuna couple from the Raja Rani temple, Bhubaneswar. 12th century. (Copyright, Department of Archaeology, Government of India).

74. A couple from the Sun temple, Konarak. 13th century. (Copyright, Department of Archaeology, Government of India).

75. Beautiful sculptured panel from the Parasurameswara temple, Bhubaneswar. C. 8th century. (Photo C. J. Bhatt).





who are not on good terms with each other, bring about rapprochement—Transl.).

26. If the name of a woman is written with a piece of charcoal from a funeral pyre on the left-side bone of a rabid dog and then heated or burnt, she will definitely submit to him.

27-28. If a man marks his forehead with the powder of *Mohalata* (Dhattura), *Girikarni* (Indravaruni), *Madantika* (Madanti plant which is continuously oozing some liquid), *Jalika* (Koshataki), *Avakpushpi* (Apamarga or Madhurika), *Rudra-jata* and *Kritanjali* (Lajjalu Brahmadandi) mixed with ghee and honey, and then further mixes this with the five secretions of one's body (blood of *Anamika*, ring-finger, phlegm, mucous from nostrils, dirt from the eyes and excreta or according to some authorities, sweat, saliva, blood, urine and semen), it brings the whole world under his control. If this is mixed in a drink or in food and then given, the man is able to bring the whole world under his control.

29. If the powder made from the *Kita* worm (*Nandikita*) and the *Kakajangha* seed is given to a person in a betel-leaf, the person who administers it can control the other person. So also the *Tankanaka* mixed with one's body secretions and soaked in the juice of *Muni* (Agastya) leaves, is equally efficacious.

30. If the powder of a dead fly is mixed with the powder made from the breasts of a black bitch, and if this is mixed with a man's semen and administered, the man can win over any woman, even if she be the very wife of Vashishtha.

31-32. If a man puts a mark on the forehead, made of the powdered mixture of the ichor of an elephant in rut, *Siddhartha* (Gaura Sarshapa) seeds, red *Karavira* flowers, ghee, white *Ravijata* (Shvetarkamula), *Avishringi* (Bastashringi), honey, and the mixed secretions of five limbs, it brings the three worlds under his control. If this mixture is kneaded with stale water and then mixed in his drink and his food and given to others, it is very efficacious in bringing them under the giver's control.

33-34. If pieces of *Vajri* (Snuhi) are mixed and prepared by first drying them with powder of *Gola* (Manahshila) and *Gandhaka* and besmeared with honey and then if this is applied as a composite ointment on the phallus, or if this powder is mixed with the excreta of a red monkey and sprinkled over the head of a woman, a man, however ugly-looking, is able to seduce even a maiden having beautiful limbs. (The man, if he applies the ointment or powder, in the first stage, to his own body will find it efficacious in controlling a woman—Transl.)

35. The incense made from the mixture of pieces of *Vata* ((Nyagrodha), *Yuvati* (Priyangu), *Malayodbhava* (Chandana), small cardamoms, the juice of *Sarja* (Rala), *Kushtha* and *Siddhartha* (Gaura Sarshapa), if applied all over one's body, gives a man power over every other person.

36. If the powder made of *Kushtha*, *Utpala* petals (Nilotpala), wings of a bee (or *Bhringaraja* leaves), the root of *Tagara* and *Kakajangha* (Samudratiraja)

is soaked in the blood of the *Anamika* (ring-finger) and then sprinkled on the head, it becomes as effective as the above-mentioned incense.

37. If sweet oil is heated with the bark of *Utpaladala*, *Dandotpala* (Sahadevi), *Punarnava* and *Sariva*, the resulting ointment, if applied to the eyes, they say, is very efficacious in controlling others.

38-39. If, at night during the 'Pushya Nakshatra,' the eyes, the nose, the heart, the phallus, the tongue of a man killed by an elephant, are boiled with oil in the temple of Bhava, the resulting ointment named *Madanankusha*, if administered with either food or drink or applied on the body, gives a man control over others. So say the *Munis*.

40. The Chintamani incense prepared with *Vasu* (Shvetarka) *Kushtha* (Koshtha), *Malayaja* (Chandana), *Ghusrina* (Kumkuma), *Surataru* (Devadaru), and honey is very efficacious in controlling others.

41. The author of *Haramekhala* considers this incense efficacious for pleasant congress, winning over a maiden and sale of commodities.

42-43. The pill, which enables a man to make any woman submit to him, even if she be the wife of Vashishtha is made in the following way:

The bowels of a dead sparrow are removed and in their place is injected the man's semen and urine, and the sparrow is then placed in a *Sharava Samputa* (i.e., a small round earthen vessel with a similar one to cover it) and baked in an oven for seven days. The ashes are then collected and made into pills.

44-45. If an ointment is prepared from *Gada* (Rasa) petals, *Talisa*, *Tagara* (Pinditagara) and is applied to a silken wick, and if collyrium is prepared with the oil of *Siddhartha* (Gaura Sarshapa), and the seeds in a man's skull, and then applied to the eyes of women, it stupefies even the minds of ascetics.

46. A woman who adorns her forehead with a mark made from *Rochana* (Gorochana) mixed with the discharge of her own menstruation, is able to sway the whole world. This is not due to her own supernatural powers.

47. If a woman applies on her forehead the mark made from the paste of the root of *Sahadevi* uprooted at the time of an eclipse (either solar or lunar), mixed with powdered *Rochana*, she is able to cause love-pangs even among her elders and betters.

48. If a Brahmin is given *Payasa* first and then if the root of the *Sitabala* (Sitapushpa) is eaten, having been extracted and ground by a maiden, it enables a person to remove unwillingness in another person.

49. When a man prepares a paste made of eggs crushed in a spider's web and spreads it on the leaves of *Jati* (Plaksha) or *Pippala* (Ashvattha) trees whose roots interlock underground, and then applies this on his bosom and embraces the woman, he wins the doe-eyed lady, despite her hesitation.

50. When *Sitadurva* with *Sitabrihati* (Shvetaphala Kantakarika) and *Sitagirikarni* (Shveta Aparajita) with roots and flowers, is given with the betel-leaf, it brings a man or a woman under one's control.

51-52. When the bone of a camel is mixed twenty-one times with the juice of *Bhringapaksha* (Markava Patra Rasa) and heated in an earthen vessel (having a similar one to cover it above) with an equal quantity of *Shailanjana*, and then powdered, and thereafter keeping it in the shin-bone of a camel, it is anointed to the eyes with an anointing-rod made of the bone of a camel, it brings that person under one's control, as easily as if a person were controlled by a mere command. (The sexual congress comes about by the *Upakshaya Vidhi* without any *Upalakshana*. This collyrium is meant for controlling all persons—Transl.)

53. A man, who at the end of the union, besmears the left foot of the woman, or her heart, with his own semen, becomes her dearest one above everyone else.

## APHRODISIACS AND OTHER SECRET RECIPES

### A. WAYS AND MEANS OF INDUCING ORGASM IN A WOMAN

1-3. The following recipes are for anointing either a woman's yoni or a man's phallus: with its application to a woman's yoni the man finds it easier to introduce his phallus and with its application on a man's phallus, a woman with a sluggish libido releases her fluid earlier:

1. The ointment made of *Bhavabija* mixed with *Karpura* and *Tankana*.
2. That one made of *Bhavabija* mixed with honey and *Kesara* (Bakula).
3. That one made of *Bhavabija* mixed with *Ghosha* fruit or its juice.
4. That one made of *Bhavabija* mixed with juice of *Dandotpala* (Pitapushpa).
5. That one made of *Bhavabija* mixed with *Shashi* (Karpura).
6. That one made of *Bhavabija* or *Parada*.
7. That one made of *Tankanaka*.
8. That one made of *Ghosharaja*.
9. That one made of honey and tamarind.
10. That one made of jaggery and tamarind. (v.l. Tamarind with honey or jaggery with honey.)

4. The above-mentioned ten recipes are excellent for inducing a woman's fluid to flow speedily. There are six other prescriptions for not only thawing a woman's passion, but additionally, for holding her continually under her lover's thrall and for perpetuating her attraction for him.

5-8. The first recipe: *Lodhra*, the inner portion of the Bilva fruit, the ichor of an elephant, all taken in equal parts and made into a paste with the juice of *Sinduvata* (Nirgundi).

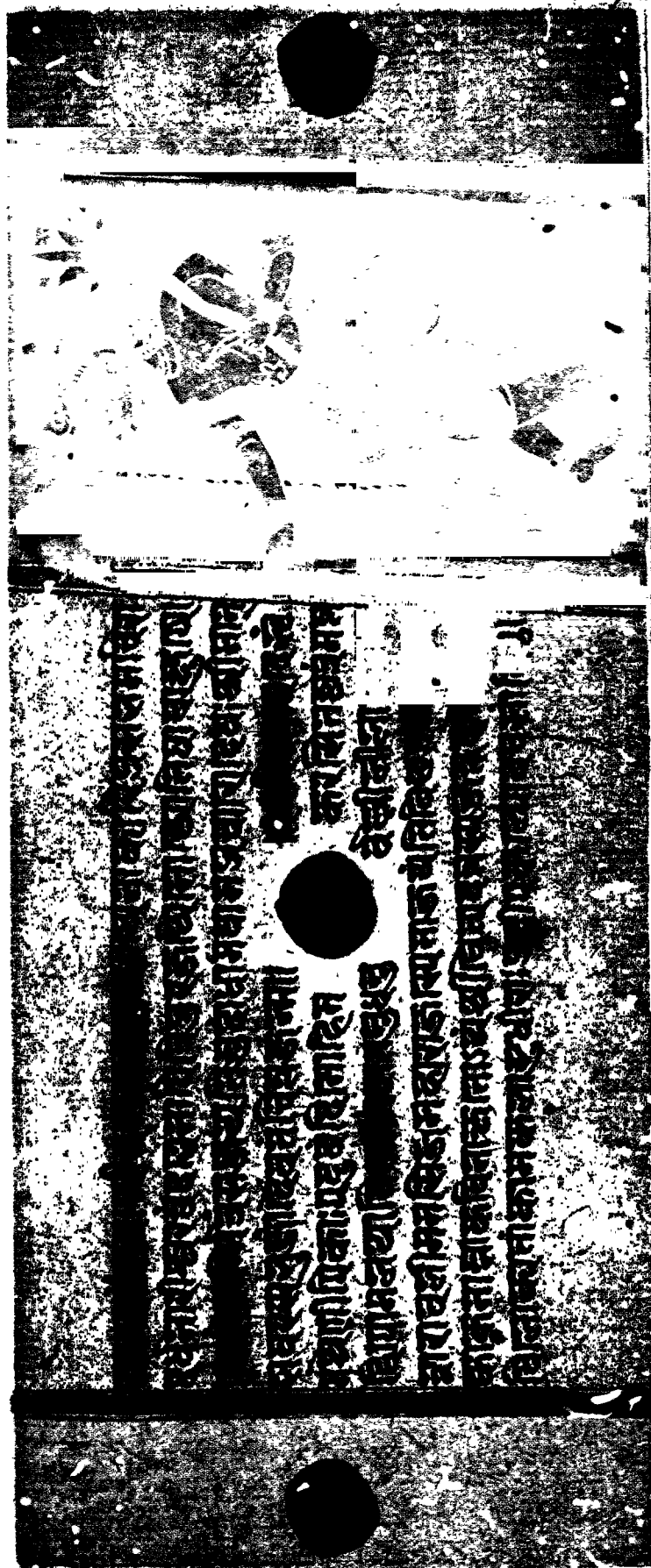
The second recipe: Honey, *Magadhika* (Pippali), *Dhatturaka*, *Lodhra* and *Maricha* made into a paste.

The third recipe: *Udupati* (Karpura), *Kanchana*, honey, *Suta* (Parada), mixed with the male organ of a red monkey and made into a paste.

The fourth recipe: the saliva of a horse, *Manjishta* (Kaleyaka), *Sita Shashapa*, *Jati* (Malati flower mixed and made into a paste—Transl.).

The fifth recipe: The male organ of a red monkey mixed in clarified butter made from the milk of a brown cow.

The sixth recipe: Honey, *Saindhava*, the excreta of *Kalarava* (Parabhrit) or that of a pigeon.



*Makaradhvaja (Cupid) from a Ms. of Rati Rahasya, early 15th century  
(From the Collection of Shri Amritlal Bhojak of Pattan)*



All these when made into a paste and applied by the man on his phallus, has the effect of hastening the orgasm in a woman, bringing her under his control and drawing her closer to him.

#### B. INCREASING THE FLOW OF SEMEN

9. A man can attain a wrestler's strength during a union if he takes the potion at night prepared in the following manner:

*Nagabala*, *Sabala* (Shatavari), *Vanari* (Atmagupta), *Gokshuraka* and *Ikshuraka* (Kokilaksha)—all mixed with equal parts of milk.

10. A man is able to achieve great force (increase in libido) if he takes one *Karsha* of *Madhuka* (Yashtimadhu) with an equal quantity of clarified butter and licks it with honey, and thereafter drinks milk.

11-12. When a dough is made by first cleaning and then kneading for a long time fifty *palas* of ghee, one hundred *palas* of sugar, twenty-five *palas* of honey and one *pala* of water, and then made into bread and eaten daily, a young man can overpower any woman proud of her prowess in love, and drive her into a frenzy.

13. A man can attain the power of a wrestler in a union if he partakes of the mixture of *Shatavari*, *Magadhika*, honey and ghee, heated in milk taken ten times more in proportion to the ghee.

14-16. By imbibing any of the following mixtures, a man's passion is so increased that even a hundred women cannot gratify him:

1. Sesamum seeds (black) mixed with milk and heated for a long time.
2. *Bastanda* heated in ghee and milk or taken with salt or with jaggery. (v.l. with *Pippali*.)
3. *Vidaraka* powder (Shalmali), mixed with its own juice, with ghee, honey and sugar.
4. *Gokshura* and *Vidarika* powder mixed with sugar.
5. *Dhatri* powder, mixed in its own juice, and then with *Sita*, ghee and honey. This powder must be washed down with milk.

17-18. Similarly, not even a hundred women can satisfy the increased passion of a lover who eats the bread made from powdered *Yava*, *Kalama* (Shali) and *Masha* with *Godhuma* and *Magadha* (Pippali), which is cooked in ghee, and then drinks enough milk with sugar.

He achieves the same power if he anoints his navel with the paste made from the filaments of a white lotus together with ghee, honey and *Sahadevi*.



## C. DELAYING THE FLOW OF SEMEN

19. If during a union, a man tightly presses his phallus with the finger where the seminal duct starts, controls his breath and directs his mind to thinking about other things such as rivers, forests and caves, he is able to stem the flow of his seminal fluid.

20. Similarly, if a man chews the root of *Sitasharapunkha* pounded in the milk of a banyan tree and placed in the *Karanjaka* pod of only one seed, he is able to stem the flow of the seminal fluid.

21. A man is also able to control the flow of his semen if he presses against the muscles of his anus tightly and ponders over the *Omkara* in the shape of a black tortoise from the navel up the head.

22. The flow of seminal fluid is delayed for a long time if the root of the *Sitapunkha* is mixed with *Parada Rasa* and placed in the pod of a *Karanjaka* which contains only one seed and then kept in the mouth.

23. If the hair from the right hand of a man, or from the trunk of an elephant or that from the tail of a horse or a camel (v.l. tail of a donkey or a horse) is tied by the man's right hand to the tooth of a *Kola* (Varaha), it helps the man to stem the flow of his seminal fluid.

24. If a bone of the right side of a black *Vrishdamsha* (Marjara) is tied to the waist (*Trikasthanā*) it stems the flow of the seminal fluid. Similarly, if the seed of *Saptachchhada* is kept in the mouth, it stems the flow of the seminal fluid.

25-26. If—

1. The paste of *Snuhi* (Kshirasara) and the root of *Lajjalu* soaked in milk is applied to the man's feet;
2. The root of *Varuni* (Indravaruni) made into a paste with a goat's urine is applied to the phallus; or,
3. The oil of *Kausumbha* by itself, or mixed with the powder of *Varshabhu* (Punarnava) is applied on the phallus,

a man may gain control over his seminal fluid. However, without a doubt, all these preparations are equally efficacious also if applied to the soles of the man's feet.

27. A man is able to delay the flow of his semen during a union if on his navel he applies a paste made of the ghee from buffalo's milk, *Sahadevi* (Dandotpalamula), oil, honey, and the filaments of a white lotus, all in equal proportions, together with a house-sparrow.

## D. ORGANIC IMPROVEMENT

28. Massaging the phallus for seven days with (a mixture of) the oil of

sesamum seeds, *Ghosha* (Ghoshalata), *Tankana* (Tankana Kshara), *Manahshila*, *Jati* (Malati), *Parna* (Kimshuka), *Rasa* and *Kushtha*, enlarges it very much.

29. The oil of sesamum seeds mixed with *Vajri*, the bark of pomegranate, *Brihatiphala*, and *Kushtha* with *Bhallata* and then boiled in *Kumbhirasa* (Sita Girikarni) six times more in quantity, is as efficacious a recipe as the previous one (by massaging the phallus for seven days with it).

30. An ointment prepared of *Bhallataki* with rock salt, *Jalashuka*, lotus petals and *Vajra*—with *Brihati* juice and boiled without letting it smoke, is equally efficacious (by massaging the phallus for seven days with it).

31. The phallus increases in size if anointed with the mixture of *Jalakanda* (Jalashuka) *Kushtha* and cow-urine with buffalo butter, and the whole is then mixed with buffalo dung.

32. An ointment prepared by mixing buffalo dung and butter with the pod of *Bhallata* seed and *Kumbhika* bark, *Hayagandha* and rock salt, enlarges the phallus. (The text is corrupt in this verse. The commentary also does not properly explain it—Transl.)

33-34. Honey, *Tagara*, white sesamum seeds, *Brihati* (Kantakarika) and *Kharamanjari* (Apamarga), *Kana* together with barley seeds, *Kushtha*, chilli, rock salt, *Hayagandha* and *Masha*—all these ingredients when mixed together and applied continuously in *Unmardana* way (i.e., going upwards from below) on the breasts, ears, phallus, arms and head, undoubtedly increase the size of all these organs.

35. *Katutaila* (Sarshapa Taila) mixed with *Bhallataka*, *Brihatiphala* and the bark of pomegranate fruit, if applied in the proper way, makes the phallus similar to the organ of a horse.

36-37. When the phallus is anointed with the dung of a buffalo and then massaged often with the ashes of lotus petals, *Bhallataka*, *Balakraishna* and salt—all having been burnt in a vessel mixed with the juice of the rice named *Brihatiphala*, it becomes similar to a pestle in size and crushes the pride of young maidens who are tormented with love.

38-39. When the mixture prepared from the root of *Hayagandha*, *Simhi-phala* (Brihati), *Bhallataka*, the petals of a lily, *Sindhujanma-shaivala* (Jalanili) is soaked in buffalo butter for seven days, and when the phallus, previously smeared with buffalo dung, is anointed with this paste, it enlarges the phallus to such a size as would belittle the male organ of a donkey. (The commentator comments 'similar to the male organ of an ass.' This is incorrect—Transl.)

40-41. The phallus, being first anointed with cow-dung, and then massaged with an ointment prepared with buffalo butter kept in a seedless *Kanakaphala* (Dhatturaphala), mixed with the soft and fine powder of the root of *Haya*

*Gandha* and *Kanaka Rasa*, becomes similar (in size) to the male organ of a horse, and effectual for women who are difficult to be won over. (The commentator comments as *Hastini*.)

#### E. REMOVING ORGANIC DEFECTS OF WOMEN

42-43. If an ointment prepared from (1) *Dala* (Tejapatra), *Kumkuma*, *Kunati* (Manahshila); or (2) *Gaja* (Naga Keshara), *Gajapippali*, *Dala*, *Tali* (Tala-bheda) and one-fourth part of *Tagara*; or (3) *Dala*, *Karikesara* (Nagakeshara), *Mansi* (Muramansi) (or sandal oil or *Jatamansi*); or (4) *Rohita* (Kusumbha) flower (or Kumkuma), *Shaileya* (or Laghu Narayana oil), *Kusumbha* (Kumkuma tree) and *Tagara*; or (5) *Lohita* (red) *Chandana*, *Pitta* (Gorochana), *Kana* (Pippali, and ghee, *Vimala* (Rupya Makshika), *Anjana* and rock salt; is applied inside the yoni, it undoubtedly resuscitates a woman's capacity for enjoying a union. (Note the pliability of this highly useful and important limb—Transl.)

44. The oil of *Siddhartha* (Sarshapa) mixed with the five components of a pomegranate (bark, leaf, flower, root and fruit); or that of the flowers of *Malati* is applied inside the yoni, it brings about her full enjoyment. (It removes organic defects in her.)

45. The oil of white *Sarshapa* mixed with *Gada* (Kushtha), *Padmaka* (Padma Kushtha), *Karpura*, *Ushira* (Khasa in Hindi) *Pushkara* (root), *Ambudhara* (Nagara Musta or Bhadra Musta)—all taken in equal quantities, removes all defects from the woman's sexual organ.

46. Washing the yoni three times daily for seven days with a decoction of the *Nimba* bark, or fumigating it with *Amalanjana* and *Nimbasaara*, or washing it with the liquid of a live *Shambuka* (Jalashukti) makes it equally efficacious.

#### F. RECIPES FOR CONTRACTING AND ENLARGING THE YONI

47. If the stalk of a lotus, together with a lotus-flower, is treated with milk and a paste is made from it and put in the middle of the yoni, it makes a woman of the cow-elephant type, a source of happiness in the Battle of Love, like the woman of she-deer type. (It contracts her yoni.)

48. If the powder of either *Charati* or *Grihagandupada* or *Vrishagopa* is sprinkled over the curds prepared from a goat's milk and placed in the yoni, it contracts the yoni. (*Grihagandu* is *Kinchuluka*.)

49. If clay is soaked with the urine of a woman kept for some time in the mouth of a black serpent, and is then tied with a black thread or a strip and put in the yoni, it gradually contracts it. On taking it out and after she has given her



*Nari-Kunjara. Illustrating Chapter II, Verse 3, from Rati Rahasya, about the melting of Sasikala (the digits of the moon).  
From a stray folio of early 16th century  
(From the Collection of Shri Sarabhai Navab)*



lover explanation as to how she enjoyed, etc., she regains the former size (*Vishalata*) of her yoni.

50. The paste made of the seed of the plant called *Pikanayana* contracts the yoni for the span of one day only. When the navel is anointed with the powder of two cow-horns whose points are placed downwards and upwards respectively, the yoni gets contracted or regains its former size respectively. (With the powder of the downward horns it contracts and with the other its gets enlarged. The commentator has not understood the meaning of *Pikanayanabija*. The yoni does not become enlarged but it regains its original size. The same mistake is committed in his comments on verse 49 above—Transl.)

51. Additionally, if the woman's yoni is anointed with the above-mentioned paste with the horns facing upwards or downwards as the case may be, it also induces the erection or the quieting of the phallus at the start or the finish of the union. (If the powder of the horns with downward points is used, the phallus even at the commencement of sexual congress regains sedateness. If the powder of horns pointing upwards is used the phallus retains its erection even at the end of the sexual congress—Transl.)

52. The paste made of *Rajani* (Haridra and Daru Haridra), the filaments of a lotus and *Devadaru*, if put in the yoni, contracts it and thereby adds to a woman's enjoyment (sexual pleasure).

53. Ghee, honey and rock salt, if mixed and made into a paste, enlarge the yoni of even youthful women who come under the *Bala* class (in respect of age).

#### G. RECIPES FOR DEPILATION

54-56. The kernels of a *Haritala*, *Talabija*, *Sinduvata* (Nirgundi), *Ghananada* (Tanduliyaka), *Kandali* (Padmabija), *Keshara*, *Ikshvaku* (Tikata Tumbi) seed, *Kunati* (Manah Shila), *Vacha*, *Sinhi* root, *Manjishtha*, *Varuna* (Tikta Shaka), *Giri Karnika* (Aparajita)—are first sprinkled seven times with the juice of *Snuhi*, then sprinkled with the juice of *Tikta Tumbi* and then pounded together; and if this is then divided into two halves, one cooked with *Kandalika* and the other with the water of *Bahulavari* (Shvetamaricha) and then finally, if the mixture is applied to any part, it is efficacious as a depilatory.

57. If you should desire to make your head as clean as your palms, then any two or three of the recipes given above should be applied there, with the addition of *Haritala*.

58. Powders made from the ashes of *Shankha*, *Palasha* (Kimshuka) or *Haritala* have a depilatory effect. So also the oil of *Kausumbha*.

59. If six parts of *Haritala* are mixed with one part of *Shankha* ashes, and the mixture is applied, it has a deplimentary effect.

#### H. RECIPES FOR ABORTION

60. A mixture of *Amala* (Mahanili), *Mala* (Bhumyamali) and *Anjana* (Grihagodhika?), taken with cold water (during menses) destroys the foetus. If *Palasha* seed is mixed with ghee and honey and then put in the yoni during menses, it destroys the foetus. (It is difficult to understand the propriety of *Ritukala* in this stanza. The commentator also comments accordingly—Transl.)

61. The root of the *Jvalana* (Chitraka) tree, or of the *Jayanti* (Tikta Shaka), mixed with rice water and then drunk has the effect of destroying the foetus; or if a mixture of salt crystals and oil of *Sarshapa* is put inside the yoni, it destroys the foetus.

62. If the seed of *Kesara* and *Shaivala* mixed with the root of *Champaka* or of *Kana*, is drunk with water it destroys the foetus; so also a mixture of the oil of *Sarshapa* and old lime. (The commentator has perhaps seen another reading which is not in this text and he has accordingly commented upon it—Transl.)

#### I. RECIPES FOR PREGNANCY

63. If a woman on the day of the end of menstruation drinks the powdered root of *Navanagakesara* with ghee and milk and then unites with her husband, she becomes pregnant.

64. If a woman drinks the powdered root of *Lakshmana* (Shveta-kantakari) with a lot of ghee (it gives her a son). *Jatamamsi* if drunk with rice water by a woman, gives her a son.

65. If even a barren woman drinks the powdered root of *Kekishikha* or *Putramjiva* (Jivakakshupa) mixed with the milk of a single-coloured cow, she is able to become pregnant.

66. If a woman, having bathed after menstruation, drinks the powdered root of *Lakshmana* mixed with the milk mentioned above, or if she partakes of cooked rice, which is washed with seven different waters, she begets a son.

#### J. RECIPES FOR THE PREVENTION OF ABORTION

67. If a pregnant woman drinks the mixture of the roots of a blue and a white lotus, mixed with honey and rock salt; or the mixture of a leaf of *Godhaval*

(Hamsapadi Lata) with ghee, it prevents the flow of blood in an imminent abortion.

68. If a mixture is made of the petals of a blue lotus, sugar, *Yashtimadhu*, *Shyama* creeper and *Lodhra* and mixed with Sandal and then drunk with rice-water it prevents abortion.

69. Milk mixed with *Yashtimadhu*, *Kusha* grass, *Khasa* and clarified butter, combined with white lotus or also mixed with *Musta* (Bhadra *Musta*) should be drunk during an imminent abortion specially when sharp pain is experienced.

#### K. RECIPES FOR PAINLESS DELIVERY

70. A pregnant woman, who ties round her waist *Kharvashri* (Tilaka) and tail feathers of a pigeon plucked during the Pushya constellation, or who drinks *Nagabala*, is able to deliver soon (or the juice of *Kubjaka* tree, *Bilva* tree, clove creeper or feather, *Jata* in *Bhumyamalaki* or *Jatamamsi* plucked on a Sunday and during the Pushya *Nakshatra* and tying it round the waist or drinking it).

71. A pregnant woman cutting a *Gunja* root into seven pieces and tying them round her waist with seven threads is able to have a painless delivery despite signs of a difficult labour.

72. A pregnant woman who is pained by the heaviness of the foetus is able to have a painless delivery if she first chews the root of the white *Pikalochana* plant and then fills her ears with a little of the chewed matter. (The commentator has once more not understood the meaning of *Pikalochana* as in verse 50—Transl.)

73. A paste made of the root of *Krishnabala* together with the fibrous root of white *Girikarni*, placed in the yoni of a woman having an inactive or a misplaced foetus, helps her to have a painless delivery.

74. The root of *Sitabala*, if tied round the waist with red threads, causes all unclean matter to come off; or if the root of *Ikshvaku* (Tiktatumbi) is made into a paste and is applied on the feet, it immediately causes all unclean matter to come off. (The v.l. gives 'Amara' which means 'Jarayu'.)

#### L. RECIPES FOR THE REMOVAL OF ORGANIC PAIN

75. If the roots of *Kharamanjari* (Apamarga) and *Punarnava* are ground into a paste and the paste is put in the yoni, it removes all the pain in the yoni of a woman who has recently delivered.

76. If ghee is mixed with the seed of *Karpasa* or oil is mixed with the flesh of a rat and put in the vulva, it similarly removes pain.

77. The leaves of *Varuna* (Tikta Shaka) made into a paste with the liquid



of cow-dung and cow-urine and then mixed with ghee and applied in the yoni of a woman who has recently delivered, helps kill all the germs inside.

#### M. RECIPES FOR THE REMOVAL OF FOUL ORGANIC ODOUR

78. If oil is mixed with *Kushtha*, lotus, and a small blue lotus and the mixture is put inside the yoni; or if the yoni is douched with a decoction of *Nimba*; or if the yoni is fumigated with the incense smoke of *Abhaya* (Haritaki) and jaggery, the yoni after this fumigation becomes fragrant.

79. If a paste is made of the *Jati* flower, *Yashtimadhu* and the five leaves (Amra, Jambuka, Kapittha, Bijapuraka and Bilva) and mixed with oil and allowed to dry in the heat of the sun, and if this mixture is put in the yoni, it destroys the foul odour.

#### N. RECIPES FOR CONTRACTING THE YONI AFTER DELIVERY AND ALLAYING PAIN FROM SWOLLEN BREASTS

80. The powder of *Suragopa* (Indragopa) worm, mixed with the root of *Karavella* (Mamordica), applied inside the yoni of a woman who has delivered, contracts the same.

81. Grains of *Kalama* rice mixed with milk, and drunk for seven days by a woman, make her milk increase in quantity like the root of the *Pushkara* flower grown in water.

82. If a paste made of *Jata* (Vishala, Indravaruni) is applied on the swollen breasts, it removes the swelling. The paste made of the root of *Kumarika* with *Nisha* (Haridra) and applied on the breasts destroys the pain from swollen breasts. (The commentator has interpreted this differently, but it is not correct—Transl.)

83. If a woman who has recently delivered partakes of the following mixtures, she can make her uterus to contract:

The root of *Malati*, drunk with curds.

*Dhatri* mixed with ghee and honey and taken in the morning.

Powdered *Nisha* (Haridra), taken in the morning.

#### O. BODY ODOUR AND ITS PREVENTION

84. The powder from the barks of a mango tree and a pomegranate tree, mixed with *Shankha* powder and applied on the relevant part of the body removes bad odour. The powder made of *Chincha* (Tintidi), tamarind and *Karanja* seeds if applied, also removes bad odour. (This stanza pertains to the subject



*The reverse of a folio illustrating Chapter II, Verse 4 of Rati Rahasya. Early 16th century  
(From the Collection of Shri Sarabhai Navab)*



discussed in the next section; hence the title given to the section should be before 84 and not before 85 as printed in the text—Transl.)

85. The powder made of equal quantities of *Kakubha* flowers, *Jambu* leaves and *Lodhra*, and applied in the hot season, removes body odour caused by perspiration (caused by the warm weather).

86. Skin diseases caused by perspiration (odour, etc.) even in the summer do not occur if the powder made of *Rudra* (*Lodhra*), *Ushira* (*Khasa*), *Shirishaka* and *Padmaka* is sprinkled on the body.

87. The powder made of equal quantities of Sandal, *Kumkuma* (or root of *Pushkara*), *Lodhra*, *Tagara*, *Valaka* (*Hrivara* or white *Maricha*) is sprinkled just once, removes body odour, however much (strong) it may be.

88. An ointment made of equal quantities of *Bilva* and *Shiva* (*Haritaki*) or *Amalaki*, on application removes odour from the arm-pits; so also the paste prepared from *Putikaranja* seeds mixed with tamarind (seeds with outer covers) on application removes odour from the arm-pits.

#### P. MOUTH ODOUR AND ITS PREVENTION

89. The bark of a citron even if chewed once removes all foul smell from the mouth and definitely removes constipated breath.

90. A morsel of *Kushtha*, *Elavaluka*, *Ela*, *Yashthimadhura*, *Musta* (*Mustaka*) and *Dhanya*, removes all foul smell from the mouth and also destroys the (strong) smell of garlic (*Lashuna*).

91. A pill made of the powder of nutmeg, its bark (*Javatri*), *Phanijja* (*Tulasi Bheda* or *Gandha Tulasi*), *Bahlika* (*Kumkuma*) and *Kushtha*, if kept in the mouth destroys hallitosis. (The commentator has wrongly taken these two items in 92 and commented wrongly upon them—Transl.)

92. Teeth-cleaning paste should be bitter, having the taste of chilli-powder. It should be astringent and should have an oily base for its preparation. (It removes foul smell from the mouth.)

#### Q. RECIPES FOR THE IMPROVEMENT OF ONE'S VOICE

93. A paste made of nutmeg, cardamom, *Pippali*, *Lajaka* (*Ushira*), honey, and citron, if partaken freely, helps a man to get as sweet a voice as that of a *Kinnara*.

#### R. BEAUTY AIDS FOR WOMEN

94. Women who powder their bodies with the mixture of sesamum,

mustard, *Rajanidvaya* (Haridra and Daru Haridra) and *Kushtha* emit a strong fragrance and vie with the very brilliance of gold.

95. The charming colour of the limbs of women becomes fascinating with the use of a powder made from *Nimba*, *Aragvadha* (Amalatasa), pomegranate and *Shirisha* with turmeric and *Musta* (Bhadra Musta).

96. If a paste made by mixing black sesamum, black *Jiraka*, *Siddhartha* and plain *Jiraka* is applied on the face, it not only makes the face glow but also hides the spots on one's body.

97. If the pith of *Badara* is mixed with jaggery, honey and butter and is applied to the body, it removes the spots on the body or if the bark of *Varuna* is mixed with goat's milk and made into paste and applied to the body, it removes the spots on the body.

98. A paste made of *Lodhra*, *Vacha* and *Dhanyaka*, if applied, removes the pimples growing on a youthful face. Another ointment made with *Maricha* and *Gorochana* is equally efficacious. (The commentator says that the first one cures a person of *Pidaka*, a sort of wound or ulcer due to gonorrhoea and other contagious diseases—Transl.)

99. An ointment made of husked barley-powder, *Yashtimadhu*, white mustard and *Lodhra* undoubtedly makes the faces of women glow like gold of the finest quality.

100-101. If equal quantities of ripe banyan leaves, *Kanchanaparni* (Kachanara), *Yashtimadhu*, *Priyangu*, lotus, *Sahadevi*, *Harichandana*, *Laksha*, *Bahluka* (Kumkuma) and *Lodhra* are mixed with water and made into a paste and applied to the faces of women, their lotus-like beauty becomes as resplendent as the autumnal moon.

#### S. RECIPES FOR UPLIFTING SAGGING BREASTS

102. When antimony mixed with rice water is inhaled continuously, the breasts become enlarged and uplifted and act like the robbers of the wealth in the form of the hearts of amorous young men.

(The text is corrupt in the first two lines. The commentator also has not been able to grasp the meaning—Transl.).

103-104. Taking equal quantities of *Yuvati* (Priyangu), *Vacha* and *Katuka*, mixing it with *Kritanjali* (Lajjalu) and *Rajani* (Haridra); then, taking a quantity of cow's and buffalo's milk and an equal quantity of oil, an oily paste should be prepared from all these ingredients according to the proper procedure. If this paste is applied to the breasts, thrice every night for seven nights, it enables even old women to have steady, large, uplifted and firm breasts.

105. If the palms are smeared with the excreta of a domesticated monkey fed with butter and yellow orpiment, and then used for cupping and squeezing the breasts, they can be easily uplifted. (The text is corrupt in the first two lines. The commentator does not explain *Mushtibandha*—Transl.)

#### T. RECIPES FOR CAUSING OF SEXUAL ANAESTHESIA IN WOMEN AND FOR ITS REMOVAL

106. If a man puts the powder of *Suragopa* and *Bhumilata* (Shankhapushpi) in the yoni of a woman, any other person approaching her gets no satisfaction in sexual congress, like a warrior whose weapons have become ineffective.

(The title of the section in the text, should come before this stanza. It is missing—Transl.).

107. If a man anoints the excreta of the Valguli bird (flying-fox, bat; Vagola in Gujarati) flying in the sky, on his phallus and if he then unites even once with a woman, she abandons for ever her desire for sexual congress with another person. (Some persons mention one's own excreta—Transl.)

108. Having heated the excreta in an earthen vessel covered with a similar lid over it, and then mixing it with *Kanjika* (Kanji) and applying it inside the yoni, makes a woman regain her original natural state, and helps her to become a source of happiness (sexual pleasure).

109. If a man unites with a woman whose yoni is anointed with the semen of a donkey mixed with that of a red-faced monkey, he does not desire any other woman.

#### U. RECIPES FOR CAUSING IMPOTENCE IN A MAN

110. A man becomes impotent if his semen is taken on and folded in the *Bahuvara* leaf, then wrapped in an *Alaktaka* leaf and tied to the leg of the bedstead.

111. The powder of *Shadbindu* mixed with the urine of a goat, and with the powder of *Rajani* (Haridra and Daru Haridra), if eaten, brings impotence without doubt to a young man.

#### V. RECIPES FOR CURING A MAN'S IMPOTENCE

112. If the powder of *Gokshura* with sesamum is prepared in goat's milk and drunk with honey, it cures impotence definitely within a week.

113. If during the union between a man and a woman, the bone of a camel, pierced with the bone from a man's hip, is placed on the pillow, it is

sure to cause extreme passion. The phallus remaining inside causes the quarrel. (The commentary is not correct. There is no quarrel but the union lasts for a pretty long time as a result of the use of this charm—Transl.)

#### W. RECIPES FOR ENGENDERING ENMITY

114. If the blood of a crow as black as oil is mixed with butter, and if this mixture is offered to a sacrificial fire a hundred-and-eight times with a *Bilva* stick, mentioning the name of a particular person, then enmity is sure to ensure between that person and the one who performs the rite.

115. An offering made with the down of a crow and an owl and taking the names of the couple, also has the same effect. An offering made with *Nimba* leaves on which their names have been written with the blood of those two birds also has the same effect.

116. An offering made in the house with the hairs of a mouse, a cat, a bird and a *Digambara*, causes enmity between the inmates. (The commentary does not give any meaning for 'Digambara.' Even the reference to a Brahman is not clear. It says that a lamp is to be lighted and incense made of these is to be burnt—Transl.)

#### X. RECIPE FOR CREATING FRIENDSHIP

117. If incense prepared from the sap of *Surataru* (Kalpavriksha), musk, *Vacha*, *Agaru* (Krishnagaru), and Sandal is kept (burning) in the house, it engenders mutual affection.

#### Y. RECIPES RECOMMENDED BY NAGARJUNA

118. Many recipes have been recommended by Nagarjuna, based on fourteen ingredients. Those that have proven successful and are relevant have been selected by me and enumerated here in this scientific work. (Kanchinatha's commentary on these stanzas is not available—Transl.)

119. The pollen of *Bhringa* (Markava) and that of *Mohalata* (Dhattura), if used for making a mark on the forehead, helps a woman to distract the world. *Lajjalu* mixed with *Ajakarni* and *Rudanti* and *Sahadevi* and used for making a mark on the forehead, also has the same effect.

##### a. Nagarjuna's Recipe for Hypnotising a Person

120. If the mixture of *Suravaruni* and *Kritanjali* (*Lajjalu*) with *Shikhishikha*



॥ अक्षय्यहे ॥ ॥ अक्षय्यहे ॥

[illegible]

*A female figure, illustrating positions of Amrta-kala, which have to be melted on respective dates of the white and dark halves of the month, for proper enjoyment. With verse in old Gujarati*





and *Anjarika* is placed in the yoni of a woman, it generates enslavement both in the woman and the man. (The commentator says that the woman becomes enslaved to the man and the man to the woman—Transl.)

121. Similarly, if a person's body is anointed with the paste made from the pollen of *Bhringa* (Lajjalu), *Harajata*, and the root of white *Arka*, it enables him to enslave others. So also the pill made from *Kranta* (Vishnukranta), the root of white *Arka*, *Punjari* (Putrajari) and *Harajata*.

122. The paste made from *Gochandana*, *Ajakarni*, *Rudanti*, *Kanyaka* and applied inside the yoni, engenders love in women till the day they die.

123. The powder of *Lajjaluka*, *Sahadevi*, *Kanya* and *Gorochana*, if given along with betel-leaf, is the best recipe for the enslavement of a woman.

124. The paste made of *Vishnukranta*, white *Ravi*, *Kritanjali* and *Shikhi-shikha*, anointed inside the yoni of a woman, causes her to get the orgasm, and if anointed on the body, it acts as a recipe for enslavement.

#### b. *Nagarjuna's Recipe for Delayed Ejaculation*

125. The pill made from the powder of the pollen of *Bhringa* and *Kanya* mixed with *Vishnukranta* and *Sajatika*, and kept in the mouth, delays the flow of semen during sexual congress.

#### c. *Nagarjuna's Recipe for the Attainment of a Woman's Sexual Happiness*

126. A frustrated woman can fulfil her passion by anointing her yoni with the paste made from *Vishnukranta*, *Harajata*, and the pollen of *Bhringa* mixed with *Sahadevi*.

#### d. *Nagarjuna's Recipe for Impregnation*

127. The powder of *Gorochana*, *Dandotpala*, *Vishnukranta* and *Kritanjali*, drunk with water after having taken the bath following menstruation, enables even a barren woman to conceive.

#### e. *Nagarjuna's Recipe for Painless Delivery*

128. The powder made of *Puntranjiva* and *Kumarika* mixed with *Shikhi-shikha* and *Rudanti*, if paced in the yoni, enables even a woman whose foetus is not in a proper position to have a painless delivery. (The v.l. *Putranjiva* is preferable—Transl.)

## SUMMARY

129. Finally, if a person anoints his or her body with the paste of *Harajata*, *Rudanti*, *Shikhishikha* and *Sahadevi*, he or she obtains success in every venture.

130. In conclusion, Kokkoka, the son of Shri Gadya Vidyadhara, who was highly respected among scholars and poets, the grandson of the learned Tejoka and the great-grandson of Paribhadra, whose fame was sung by the wives of gods and men, has presented this work for the benefit of lovers so that their curiosity in matters of love may be appeased. (v.l. Vaidya Vidyota for Gadya Vidyadhara is given in the *Tippani*. The commentator takes Paribhadra as a name of the father of Kokkoka and equates it with Shri Gadya Vidyadhara. But looking to the genealogical order in the first two lines, it appears that the commentator is wrong here—Transl.)

## APPENDIXES

## APPENDIX I

## CLASSIFICATION OF WOMEN ACCORDING TO JATI, ETC.

## PADMINI

<i>Name of the Work</i>	<i>Physical Characteristics</i>	<i>Psychological Characteristics</i>	<i>Sexual Characteristics</i>	<i>Remarks</i>
R.R. 1-11-13; 20 to 23.	Delicate limbs; fragrant body odour; eyes reddish at the corners; breasts round; nose pointed; skin colour golden; gait graceful; voice like that of a swan.	Respecting elders, Brahmins and worship- ping deities. Eating little, soft, clean food. Fond of white flowers and garments.	Mucous smelling like lotus. Yoni like blooming lotus. Sexually pleased by <i>Padmasana</i> posture. Fourth <i>yama</i> of the day and night favoured for sexual congress.	<i>Tithis</i> favourable for sexual congress not mentioned. R.R. 1-20. <i>Mantras</i> and recipes for her <i>Vashikarana</i> not given. R.R. 1-23.
P.S. 1-6, 15-18, 28-29, 3-65.	Face like the full moon; breasts well-developed.	Bashful, dignified.	Expert in love sports. <i>Tithis</i> favourable are 1, 2, 4 and 5. Ways and means of exciting <i>Chandrakala</i> given according to Vat- sayana(?). Fourth part of the night favoured for sexual congress. Sexually not pleased by congress at night; it is favoured during day time. <i>Mantra</i> given for <i>Vashikarana</i> .	Smell of mucous not mentioned. Shape of yoni not given. Favourable postures not given.
A.R. 1-7, 8, 9, 16 2-4 to 7, 7-34, 38.	Same as in P.S.	Same as in P.S.		Mucous smelling like lotus. Yoni like blooming lotus. Other details similar to R.S. and P.S.

## CHITRINI

R.R. 1-14, 15. 20 to 23.	Medium height; gait faultless; breasts and <i>Jaghana</i> big; thighs even; voice like that of a Chakora.	Expert in dancing and music. Fond of moderately sweet food.	Mucous smelling like honey and fragrant. Yoni round and up, full of mucous, pubic hair sparse. Fond of sexual congress and <i>Chiira Ratas</i> . <i>Tithis</i> favourable are 2, 4, 5, 6, 8, 10, 12. First parts of day and night and <i>Nagara</i> posture favoured for sexual congress. <i>Mantras</i> and recipes for her <i>Vashikarana</i> given.
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P.S. 1-7, 10; 19 to 22; 28; 3-65.	Face like a lotus; eyes like those of a deer; gait like that of an elephant; voice like that of a peacock.	Fond of children. Expert in Art. Fond of learning and discussion.	<i>Tithis</i> favourable are 6, 8, 10, 12. First part (of the night) favoured for congress. <i>Mantra</i> for <i>Vashikarana</i> given.
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A.R. 1-7, 10-11, 16; 2-8 to 11; 7-36 to 38.	Very thin at the waist.	Similar to P.S.	Mucous smelling like honey. <i>Tithis</i> favourable are 6, 8, 10, 12. First part (of the night) favoured for congress; similar to R.R. and P.S. <i>Mantras</i> for <i>Vashikarana</i> given.
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## SHANKHINI

R.R. 1-17, 17; 20 to 23.	Tall; fingers long; voice like that of a donkey.	Fond of red flowers and garments. Warm, wicked, bilious.	Mucous smelling like acid. Yoni covered with profuse pubic hair. Indulging excessively in nail-marks in congress. Mucous discharge in drops only. <i>Tithis</i> favourable are 1, 3, 11, 13
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Smell of mucous and shape of yoni not given. Favourable posture not given.

Shape of mons veneris not given.

## APPENDIX (Contd.)

Name of the Work	Physical Characteristics	Psychological Characteristics	Sexual Characteristics	Remarks
P.S. 1-8, 10; 23 to 25; 28; 3-65.	Thin; eyes curved; breasts small; hair long; gait indolent; voice gurgling.	Cruel. Fond of red garments.	and <i>Venudarita</i> posture and third parts of day and night favoured for congress. <i>Mantra</i> and recipes for her <i>Vashikarana</i> given.	Shape of yoni and smell of mucous not given.
A.R. 1-7, 12 to 13, 16; 2-12 to 15; 7-39, 40.	Similar to P.S.	Warm, irritable, bilious, cruel. Similar to P.S.	Sexual urge little. Frigid and suffering from sexual anaesthesia. Fond of making nail-marks. <i>Tithis</i> favourable are 3, 7, 11, 13. Third part (of the night) favoured for congress. <i>Mantra</i> for <i>Vashikarana</i> given.	Mucous smelling like acid. Similar to R.R. and P.S.
HASTINI				
R.R. 1-18, 19, 20, 21, 22, 23.	Gait ungraceful; toes of feet crooked; neck short and fleshy; hair brown; corpulent; body odour like ichor; voice choked and indistinct.	Fond of merciless acts. Unabashed, gluttonous.	Mucous smelling like ichor. Difficult to satisfy sexually. Yoni large from inside and covered with profuse pubic hair. <i>Skandhapadayugala</i> posture and second parts of day and night favoured for congress. <i>Tithis</i> favourable are 7, 9, 14, 15. <i>Mantras</i> and recipes for <i>Vashikarana</i> given.	

P.S. 1-9, 10, 26, 27, 28; 3-65.	Short, corpulent; gait slow; neck bending; breasts big; skin colour fair or whitish.	Cruel, unashamed, gluttonous.	Mucous smelling like ichor. Difficult to satisfy sexually. <i>Tithis</i> favourable are 9, 14, 15. Sexually pleased in the other half of the day and throughout the night. <i>Mantra</i> for <i>Vashi- karana</i> given.	Shape of yoni not given.
A.R. 1-14, 15, 16; 2-16 to 18; 7-41, 42.	Similar to R.R., P.S.	Similar to R.R., P.S.	Mucous smelling like ichor. <i>Tithis</i> favourable are 9, 14 and 15 ( <i>Amavasya</i> ). Sex- ually pleased in the other half of the day and throughout the night. <i>Mantra</i> for <i>Vashikarana</i> given.	Shape of yoni not given.



## APPENDIX II

CLASSIFICATION OF WOMEN ACCORDING TO *PARINAH*

## HARINI

<i>Name of the Work</i>	<i>Physical Characteristics</i>	<i>Psychological Characteristics</i>	<i>Sexual Characteristics</i>	<i>Remarks</i>
R.R. 3-1, 18 to 21.	Head round; hair curly and profuse; belly small; buttocks large, nostrils small; eyes big; soles and palms reddish; arms delicate and straight; ears, cheeks, neck, long; thighs fleshy; even ankles; gait like that of an elephant in rut; breasts up and out, thin, delicate; fingers straight; voice sweet and indistinct; body straight.	Jealous, mind unsteady, given to slight anger. Eats lightly. Loving.	Found of sexual congress. Mucous smelling fragrant. Yoni six <i>angulas</i> deep.	
P.S. 2-1.	Waist slender. Other details similar to R.R.	—	Yoni six <i>angulikas</i> (in depth)	Mucous smell not mentioned.
A.R. 3-1, 20, 21.	Voice like that of a cuckoo. Similar to R.R. and P.S.	Jealous, loving.	Fond of sexual congress. Yoni fleshy and big. Mucous smelling like lotus. Other details similar to R.R. and P.S.	
R.R. 3-1, 22 to 26.	Head uneven; hair thick, straight and profuse; eyes quick;	Jealous; fond of sleep; loving; phlegmatic and windy.	Mucous yellowish and smelling like raw flesh; Expert in battle of love.	

VADAVA

face and ears long and thick; teeth thick; lips long; breasts hard and full; arms fleshy, palms soft; belly small; bosom broad; voice choking and sweet; navel deep and round; waist broad.	Yoni nine <i>angulas</i> (in depth.)	
P.S. 2-1, 13.	Buttocks big. Other details similar to R.R.	Indolent.
A.R. 3-1, 22, 23.	Similar to R.R. and P.S.	Irritable.
IBHIKA		
R.S. 3-1, 27 to 29.	Forehead, neck, ears, nostrils big and broad; arms, legs, thighs short and fleshy ; neck short fleshy and bent; teeth protruding; hair thick and dark blue; voice deep; lips elongated; eyes brown.	Irritable; committing sins clandestinely.
P.S. 2-1, 14.	Breasts big and hard; hair not profuse; voice like that of a donkey; other details similar to R.R.	Unashamed.
A.R. 3-1, 24 to 25.	Voice deep and harsh; teeth sharp and pointed. Other details similar to R.R. and P.S.	Gluttonous.

## APPENDIX III

## CLASSIFICATION OF WOMEN ACCORDING TO BODY HUMOURS

## SHLESHMALA

Name of the Work	Physical Characteristics	Psychological Characteristics	Sexual Characteristics	Remarks
R.R. 4-5, 6. According to <i>Gunapata- taka</i> R.R. 4-7, 8, 9.	Joints of limbs covered; voice soft and sweet; delicate.	Pleasure loving.	Takes little time to get the orgasm. Mucous dis- charge profuse. Prefers <i>Shishira</i> and <i>Vasanta</i> seasons for congress. Yoni fleshy, cold and pleasing to touch.	
P.S. 2-19.	Voice like that of a cuckoo; fat, cold, sleepy.	Sleepy.	Congress in <i>Sharad</i> and <i>Ghrishma</i> as she is then very passionate.	
A.R. 4-5, 6.	Eyes, teeth, nails, soles soft and glistening; dark complexioned.	Dignified. Deeply at- tached to the husband.	The best of the three types. Yoni cold, soft and fleshy.	
PITTA				
R.R. 4-5, 6. According to <i>Gunapataka</i> R.R. 4-7, 9.	Joints of bones visible, limbs warm, fair; breasts firm and full; nails and eyes reddish; perspira- tion smelling bitter.	Sometimes angry, some- times joyful. Fond of cold.	Takes some time to get the orgasm. Yoni warm and loose. Prefers <i>Varsha</i> and <i>Sharad</i> seasons for congress.	R.R. 4-10 (The word <i>Shishirarata</i> is not cor- rectly explained by the commentator—Transl.).
P.S. 2-17, 18.	Joints visible; limbs warm.	Fond of cool dwelling.	Congress in <i>Hemanta</i> and <i>Shishira</i> .	
A.R. 4-5, 7, 8.	Fair; eyes and hands reddish; breasts and buttocks big; perspira- tion smells acid.	Sometimes pleased and sometimes angry; intel- ligent, clever.	Yoni loose and warm. Delicate in congress.	

R.R. 4-5, 6. According to <i>Gunapata</i> R.R. 4-7, 11, 12.	Dark complexioned; limbs warm, hard; hair stiff, hard and broken at the top; eyes and nails dark.	Intelligent, clever, fond of roaming, talkative, gluttonous.	Preferring congress in <i>Vasanta</i> and <i>Grishma</i> . Takes a long time to get orgasm. Yoni thick and bright at the opening. Slow in congress. (Likes muddling congress—Comm.) Harsh in congress.	R.R. 4-11, 12. (Two words <i>Mridu</i> and <i>Kathini</i> cannot be satisfactorily explained. The commentator has not clearly explained— Transl.).
P.S. 2-17.	Rough; skin colour uneven.	Unsteady, fond of music, gluttonous, fond of gar- lands, garments, unguents and powders.	Congress in <i>Varsha</i> and <i>Vasanta</i> .	
A.R. 4-5, 9, 10.	Limbs hard; hair rough; finger nails and eyes greyish; skin colour dark.	Talkative, active, glut- tonous.	Ordinary. Difficult to please in coitus. Yoni like tongue of a cow.	R.R. and P.S. do not describe the shape of the yoni of any of the three types.

## APPENDIX IV

## CLASSIFICATION OF WOMEN ACCORDING TO AGE

## BALA

<i>Name of the Work</i>	<i>Physical Characteristics</i>	<i>Psychological Characteristics</i>	<i>Sexual Characteristics</i>	<i>Remarks</i>
R.R. 4-1, 2. According to <i>Gunapataka</i> R.R. 4-3, 4.	Up to the age of sixteen.	Pleased by offering of betel leaf, garland, fruits, juice, delicious food and show of respect.	Bala of <i>Ghana</i> type favours tumescence.	
P.S. 2-15, 16.	Sixteen years old.	—	First congress in total darkness favoured.	
R.R. 4-1, 2, 3.	Up to the age of sixteen.	Same as R.R.	Same as P.S.	
TARUNI				
R.R. 4-1. According to <i>Gunapataka</i> R.R. 4-3, 4.	Above 16 years and up to 30 years.	—	Pleased with congress rough and tight and started in a sympathetic manner. <i>Taruni</i> is of <i>Ghana</i> type.	R.R. has introduced before this a <i>Mugdha</i> type.
P.S. 2-15, 16.	Above 20 years and up to 30 years of age.	—	Sexually satisfying if congress enjoyed in light.	There is difference in age limits.
A.R. 4-1, 2, 3.	Above 16 and up to 30 years of age.	Pleased with many ornaments.	Same as P.S.	
PRAUDHA				
R.R. 4-1, 2. According to <i>Gunapataka</i> R.R. 4-3, 4.	Above 30 years and up to 55 years of age.	—	<i>Praudha</i> of the <i>Shlatha</i> type; favours much sexual congress. Very passionate.	—

P.S. 2-15, 16.	Above 30 years and up to 50 years of age.	—	Favours congress in the light and accepts the offer immediately (of congress) in darkness.	—
A.R. 4-1, 2, 3.	Above 30 years and below 55 years of age.	Pleased with a loving approach.	Favours congress equally in light and darkness.	—
VRIDDHA				
R.R. 4-1. According to <i>Gunapata</i> <i>taka</i> R.R. 4-3, 4.	Above 55 years of age.	Satisfied with loving talks. (Being aged, she is pleased with soft and loving words and feels dignified. She is satisfied with talks.)	—	—
P.S. 2.	Above 50 years of age.	—	Never pleasing. She lessens the life span of a man.	There is difference in the age limit.
A.R. 4-1, 2, 3.	Above 55 years of age.	Pleased with talks and show of dignity to her.	Always avoided for congress, being the object of derision by other women. Same as P.S.	All works recommend avoiding a <i>Vriddha</i> . However <i>Rata</i> with a <i>Vriddha purusha</i> is described in <i>Kuttanimata</i> 394. Tripathi in his commentary has quoted a verse of Bhatta-vriddhi describing the <i>Rata</i> of an old man.

## APPENDIX V

CLASSIFICATION OF FEMALES ACCORDING TO *SATTVA*

	<i>Deva</i>	<i>Yaksa</i>	<i>Naga</i>	<i>Gandharva</i>	<i>Manusya</i>	<i>Pishacha</i>	<i>Preta</i>
R.R. IV 14-18.	Body fragrant and pure; face pleasing; having wealth and a following of many males.	Unashamed of elders; desires coitus in garden, lake, sea, hill; irritable.	Sighs much, yawns often; wanders a lot; sleepy; often feels perturbed.	Free from anger; garments glamorous; likes garlands; perfumes, incense; adept in music and arts.	Frank, clever, hospitable; likes to fast.	No self-respect; gluttonous; limbs uncovered and warm; eats meat; drinks wine.	
P.S. I 30-33.	Waist having three folds; neck fine; clever; body odour like that of a lotus; soft like a Ketaki flower; conduct pure; contented; voice pleasing and like that of a cuckoo.	Breasts big and heavy; body fair and drooping; eyes like those of a deer; irritable and shameless; speech pleasing; eats fish and meat.		Quick glances; adept in dancing and music; body odour fragrant; fond of garlands; likes dalliance in <i>Shushira</i> and <i>Vasanta</i> seasons; appearance pleasing.			Wandering on mountains; Rambles at night; mind dirty; quarrelsome; conduct and food not good; face deformed; black in colour and short; fond of dirty clothes.
R.R.P. II. 70-89.	Body clean and fragrant; face pleasing; wealthy and having relatives and servants; worshipping deities.	Shameless; desiring coitus in garden, lake, cowbyre, on hill, etc.; irritable; offering <i>bali</i> .	Sighing; yawning; wandering; sleepy; agitated; smelling like coconut.	Cheerful; dress clean; fond of perfume and flowers; adept in dancing, song and instrumental music; fond of pleasant talk; generous.	Soft; clever; hospitable; practising vows and fasting.	Body bare and tall; no self-respect; eats meat and drinks wine; laughing; grabbing at everything; residing in squares.	
A.R. IV. 11-20.	Face pleasing; body odour like that of a lotus; contented; engaged in pure activities; speech pleasing; wealthy, having many followers.	Shameless; eats meat and drinks wine; breasts big; body fair and like a Champaka flower; irritable; always desires coitus.	Perturbed; wandering; sighing; yawning; sleepy.	Fond of music; quiet; fond of perfumes, garlands, etc.; limbs not deformed; sporting; dresses clean and good.	Hospitable and friendly; loving; mind pure; practising many vows.	Conduct bad; fond of unclean and much food; wicked; limbs warm; short; dark in colour; face deformed; filthy.	

<i>Kaka</i>	<i>Khara</i>	<i>Vanara</i>	<i>Kapi</i>	<i>Raksasa</i>	<i>Danava</i>	<i>Gaja</i>	<i>Daitya</i>
Glances quick; feels hungry; frightful.	Speech contradictory to what is seen by her; playing pranks with her <i>Vita</i> .	Frightened looks; scratching and biting; mentally not sound.					
Glances quick; hungry; unsaving; living on high places; coitus unseen by others; mind steady; not accumulating anything; farsighted.	Speech harsh; fond of beating and thumping in coitus; loving her <i>Vita</i> ; suffers exertion; contented with any food.	Eyes frightened; scratching and biting(?); unsteady; able to go up; fond of <i>mithuna</i> (?); eats various sweet fruits; body lean; frightened.	Fond of hurting; hating deities and teachers and Brahmins; eats meat and drinks wine; eyes red; wandering at night freely.	Hates deities; mind steady.	Gluttonous; very strong; intoxicated; gait like that of an elephant; eyes small and not wide open; fond of tasty food.		
Toiling aimlessly; glances quick; very hungry.	Speech harsh and not pleasing; not fond of baths and cleanliness.	Very active; eyes frightened; biting.					



## APPENDIX VI

## CLASSIFICATION OF MEN ACCORDING TO AROHA

## SHASHA (6 ANGULAS)

<i>Name of the Work</i>	<i>Physical Characteristics</i>	<i>Psychological Characteristics</i>	<i>Sexual Characteristics</i>	<i>Remarks</i>
R. R. 3-1, 30, 31.	Eyes big and reddish; teeth even and together; face round; palms red, hands graceful, fingers not separated; voice graceful; hair soft; neck, thighs, legs thin.	Eating moderately; humble, clean, dignified, joyful and beautiful.	Anxious for congress. Mucous smelling fragrant. Favours congress lasting for a short time.	
P.S. 2-1, 8, 9.	Eyes long; corpulent, ears long. Other details like R.R.	Not clean (?) Sleeping during day-time. Other details like R.R.	Congress lasting for a very short time.	Regarding cleanliness there is difference.
A.R. 3-1, 16.	Similar to R.R.	Well behaved. Clean.	Mucous smelling fragrant. Congress lasting for a short time.	
VRISHA (9 ANGULAS)				
R.R. 3-1, 32, 33.	Head big and up; mouth and forehead broad; neck thick; corpulent; belly like that of a tortoise; arms long, palms reddish; eyes steady and reddish and like lotus; voice soft; gait like prancing lion.	Having the <i>sattva guna</i> predominating; enduring pain; sleepy; unashamed; having good appetite.	Mucous smelling like acid.	

P.S. 2-1, 10.	Limbs big and broad; shoulders broad; <b>fleshy</b> .	Haughty. Very dignified in speech.	Voluptuous. Middling in sexual urge.	Mucous smell not mentioned.
A.R. 3-1, 17.	Similar to R.R.	Cruel, not soft. Generous.	—	Same as above.
ASHVA (12 ANGULAS)				
R.R. 3-1, 34, 35.	Face, ears, neck, lips, teeth long and thin; arms <b>fleshy</b> ; hair thick, straight and profuse; thighs not straight; fingers long; eyes long and big; voice soft; speech cultured; chest even.	Jealous; sleepy; indolent; having appetite.	Attached to the wife. Semen shining (?). Mucous cold and like butter and smelling like acid.	
P.S. 2-1, 11.	Gait swift. Other details similar to R.R.	Dashing; beneficent; unashamed; having good character.	Fond of congress with excessive libido.	<i>Nirlajja</i> and <i>Charushila</i> do not go well together.
A.R. 3-1, 18, 19.	Similar to R.R.	Irritable, greedy, gluttonous.	Fond of congress with corpulent woman. Mucous smelling like acid.	

## APPENDIX VII

## EROTIC ZONES

<i>According to Nandikeshvara (R.R. 2-1)</i>		<i>According to Gonikaputra (R.R. 2-5, 6)</i>	
<p>Bright half of the month. It ascends from toe upwards to the head, up to <i>Purnima</i>.</p>	<p>Right Side</p> <p>A 1 Toe S 2 Foot C 3 Ankle E 4 Knee N 5 Jaghana D 6 Navel I 7 Navel N 8 Breast G 9 Armpit 10 Neck 11 Cheek 12 Lip 13 Eye 14 Forehead 15 Head</p> <p><i>Purnima</i></p>	<p>Dark half of the month. It descends downwards to the sides up to <i>Amavasya</i>.</p>	<p>Bright half of the month. It ascends from the sides upwards to the head, up to <i>Purnima</i>.</p>
	<p>Left Side</p> <p><i>Amavasya</i></p> <p>↑</p> <p>D E S C E N D I N G</p>	<p>D 1 Head E 2 Bosom S 3 Hands C 4 E 5 } Breasts N 6 } Thighs D 7 } I 8 } N 9 Navel G 10 Guhya 11 Forehead 12 Belly 13 Waist 14 } Sides. 15 }</p> <p><i>Amavasya</i></p>	<p>↑</p> <p>A S C E N D I N G</p>

*N.B.* The text appears to be corrupt. The commentator has enumerated sixteen or more.

## CLASSIFICATION OF RATAS ACCORDING TO PRAMANA, KALA AND VEGA

According to Pramana (6, 9, 12 Angulas)		According to Kala (Laghu, Madhya and Chira)		According to Vega (Manda, Madhya and Chanda)	
Kind	Pramana	Partners	Vishristikala	Vega	
1. Sama	W 6 & 6	Harini & Shasha	Laghu Kala	Manda Vega	W & Manda Vega
2. "	M 9 & 9	Vadava & Vrisha	Madhya "	Madhya "	W & Madhya "
3. "	12 & 12	Hastini & Haya	Chira "	Chanda "	W & Chanda "
4. Uchcha	6 & 9	Mrigi & Vrisha	Laghu "	Manda "	W & Madhya "
5. "	9 & 12	Vadava & Haya	Madhya "	Madhya "	W & Chanda "
6. Nicha	9 & 6	Vadava & Shasha	Madhya "	Madhya "	W & Manda "
7. "	12 & 9	Hastini & Vrisha	Chira "	Chanda "	W & Madhya "
8. Atyuchcha	6 & 12	Mrigi & Ashva	Laghu "	Manda "	W & Chanda "
9. Atinicha	12 & 6	Hastini & Shasha	Chira "	Chanda "	W & Manda "

**NOTE:** Vatsyayana in his *Kama Sutra* (2-1-66) mentions that the total number is exceedingly large. Yashodhara in his commentary thereon mentions that there will be 243 types of sexual congress of each group, i.e.,  $243 + 243 + 243 = 729$ . W = Woman; M = Man; Numerals indicate *Angulas* for length of the phallus and circumference/depth of the yoni.

CLASSIFICATION OF FAVOURABLE *TITHIS*, *YAMAS*, *ASANAS*, ETC.

<i>Name of the Work</i>	<i>Tithi</i>	<i>Kama</i>	<i>Asana</i>	<i>Mantra</i>
PADMINI				
R.R. 1-21, 22.		Fourth of day and night.	<i>Pankaja.</i>	
P.S. 2-1, 1-10, 28; 3-65.	1, 2, 4 & 5.	Fourth of the night.	..	<i>Kameshvara</i> on Sunday.
A.R. 2-4 to 7; 1-16; 7-34.	1, 2, 4 & 5.	Fourth of the night.	..	-do-
CHITRINI				
R.R. 1-20, 21, 22.	2, 4, 5, 6, 8, 10, 11.	First of day and night.	<i>Nagara.</i>	<i>Kamadeva.</i>
P.S. 1-10; 3-65.	6, 8, 10, 12.	First of the night.	..	<i>Kameshvara</i> on Sunday.
A.R. 1-16; 2-8; 7-37.	6, 8, 10, 12.	First of the night.	..	-do-
SHANKHINI				
R.R. 1-20, 21, 22, 23.	1,3, 11, 13.	Third of day and night.	<i>Venudarita.</i>	<i>Kamadeva.</i>
P.S. 1-10.	3, 7, 11, 13.	Third of the night.	..	<i>Kameshvara</i> on Sunday.
R.R. 2-12.	3, 7, 11, 13.	Third of the night.	..	-do-
HASTINI				
R.R. 1-20, 21, 22.	9, 7, 14, 15.	Second of day and night.	<i>Skandhapada-yugala.</i>	<i>Kamadeva.</i>
P.S. 1-10.	9, 14, 15.	Half of night and day.	..	<i>Kameshvara</i> on Sunday.
A.R. 1-16.	9, 14, 15.	Half of night and day.	..	-do-

None of the authors gives *Parinaha* for any of these four types. Kokkoka does not give *Mantra* for *Padmini*. Jyotirisha does not give the *Asanas* for any of these. Kalyanamalla says that *Padmini* does not give pleasure at night and still gives the fourth *Yama* of the night as favourable to her. He refers to sexual congress of *Padmini* during day also. Jyotirisha says that *Tithis* for *Nalini* are given according to the opinion of Vatsyayana. This is strange as there is no mention of *Padmini* and others in the extant text of *Kama Sutra*. It should be noted that St. Ali Akbar Shah, the author of *Shringaramanjari*, also says the same thing and this is enough to prove that the extant text of *Kama Sutra* is also corrupt and faulty. Kalyanamalla generally follows Jyotirisha in giving the *Tithis*, *Yamas*, etc. It appears that all texts are faulty to a certain extent as far as *Tithis*, *Yamas*, etc., are concerned.

APPENDIX X

NAMES OF FRUITS, FLOWERS, PLANTS, TREES, ETC., MENTIONED IN  
*RATI RAHASYA*, USED IN THE VARIOUS YOGAS SUCH AS  
*VASHIKARANA*, *VAJIKARANA*, ETC.

Abhaya	Jatikusuma (Malati kusuma)
Agaru	Jatipushpa
Ajakarni	Jatipatri (Javitri, H.)
Aragvadha (Amalatasā, H.)	Jayanti
Arka	Jiraka
Avakpushpi (Apamarga)	Jvalana
Avishringi (Bastashringi)	Kadamba
Badara (Bera, H)	Kakajangha (Gunja)
Balaka (Hrivara; Shveta maricha)	Kakubha
Bahuvara	Kalama
Balhika (Kumkuma)	Kanchanaparni (Kanchanara)
Bhallataka	Kanyaka
Bhumilata (Shankhapushpi)	Karanjaka
Bhringaraja	Karavella
Bijapuraka	Karavira
Chincha (Tintidika)	Karpasa
Dala (Tejapatra)	Kashmiraja (Kumkuma)
Dadima	Katuka (Katuka rohini)
Dandotpala (Sahadevi)	Kausumbha
Dhatturaka	Kekishikha
Dhatri	Kesara
Ela	Kharvashri (Tilaka)
Elavaluka	Kimshuka (Palasha)
Gada (Kushtaushadhi)	Kharamanjari (Apamarga)
Gaja (Nagakesara)	Kovilla (Bilva)
Ghananada	Kranta (Vishnukranta)
Ghosha	Krishnajiraka
Girikarni	Kritanjali (Lajjalu)
Godhavalī	Kumbhikashmashru
Godhuma	Kumkuma
Gokshuraka	Kushtha
Gola (Manahshila)	Kusumbha
Gunja	Lajjalu
Harajata (Rudrajata)	Lodhra
Haritala	Lajaka
Harichandana	Madantika (Madanti)
Hayagandha	Madhuka (Yashtimadhuka)
Ikshvaku (Tikta tumbi)	Madhukara (Bhringaraja)
Ikshuraka (Kokilaksha)	Magadhika (Pippali)
Jalika (Koshataki)	Malayaja (Chandana)
Jambu	Mansi
Jati (Plaksha)	Maricha

Masha  
 Matulunga  
 Mohalata (Dhattura)  
 Muni (Agasta)  
 Musta (Mustaka)  
 Nagabala  
 Nagakesara  
 Nimba  
 Nisha (Haridra)  
 Patala  
 Phanijja  
 Pikalochana (Kokilaksha)  
 Pippala (Ashvattha)  
 Priyangu  
 Punarnava  
 Pushkara  
 Putikaranja  
 Putranjiva  
 Rajanidvaya (Haridra)  
 Ravijata (Shvetarkamula)  
 Rochana (Gorochana)  
 Rudanti (Shveta aparajita)  
 Rudrajata (Harajata)  
 Sahadevi  
 Sahakara  
 Saptachchhada  
 Sariva  
 Sarjarasa (Rala)  
 Shatavari  
 Shankha churna  
 Shikhashikha

Shirisha  
 Shiva (Haritaki)  
 Shriphala (Bilva)  
 Shyamalata  
 Siddhartha (Gaura sarshapa)  
 Sinduvara  
 Sinhipala (Brihati)  
 Sindhujanmashaivala (Jalanili)  
 Sitabala (Sitapushpa)  
 Sitadurva  
 Sita brihati (Shvetaphala kantakarika)  
 Sitagirikarni (Pandura aparajita)  
 Sitasharapunkha  
 Sunhi  
 Surataru (Devadaru)  
 Tadabija  
 Tagara  
 Talisa  
 Tambula  
 Tila  
 Utpala (Nilotpala)  
 Vacha  
 Vajri (Snuhi)  
 Vata (Nyagrodha)  
 Vanari (Atmagupta)  
 Varshabhu (Indravaruni)  
 Vidarika (Shalaparni)  
 Vishala (Indravaruni)  
 Yava  
 Yuvati (Priyangu)

## APPENDIX XI

### TWO ILLUSTRATED MSS. OF RATI RAHASYA

*by*

M. R. MAJMUDAR, M.A., Ph.D., LL.B.

We cannot say with certainty that the art of miniature painting in India began in a religious environment, and was intended to edify the spectator as well as illustrate the text; for, we do not know when or in what connection the first manuscript-illustrations were made. But the oldest of all those that have been preserved, coming from a little before A.D. 1000, appear in a religious text, and it is not until over four centuries have passed that illustrations find their way into any known manuscript of a secular work.

There is a period of about six centuries, roughly from 1000 to almost 1600, when, except for a few murals, the known painting in India consists of manuscript illustrations. They are numerous during the 15th and the 16th centuries; for by that time paper-making had been imported from Central Asia and Persia, and paper was supplementing the older palm-leaf and birch-bark on which books had previously been written. It offered a better surface for the copyist's ink and the artist's pigment, and could be made into any size and shape.

There are interesting limitations of provenance and patronage of Indian miniature painting during the first five centuries in which we know it. One area is in the East, and comprises large parts of Bihar, Bengal and Nepal: there the religion was Buddhism. The other is in the West, and consists of Gujarat and adjacent parts of Rajasthan and Western Malva: and there it was Jainism that employed the art. Curiously, these two faiths are the great heresies of India. Orthodoxy, that is, Brahmanical Hinduism, is first known to use book-illustration in the East in Nepal in the 12th century, and in the West in Gujarat in the middle of the 15th century in which place, secular use in non-religious texts begins at the same time.

The eastern and western schools both draw from a common Indian tradition, which in its time and place is illustrated before them in the fresco-paintings of the Ajanṭā and Elurā caves. But they affiliate more closely with the contemporary sculpture of their separate localities; and the differences between the two styles of painting make it possible to draw so sharp a line of demarcation that no specimen of one need ever be taken as an example of the other.

Painting in India seems to have been early differentiated according as it was meant for religious or secular purposes; and a part of Indian art is evidently secular. Secular paintings came into vogue as a diversion and a source of



instruction. These paintings portray the actual realities and ideals of life—both trivial and sublime, physical and spiritual, gross and subtle—as one complex unity.

Though not so accomplished as the school of temple-painting or the court-art of the princes, secular folk-art is of exceptional value as a unique, comprehensive and popular record of everyday life of the people.

During the fifteenth century, non-Jainas began to use the manuscript-illustrations; and in a book entitled “Esoterics of Passion” (*Rati-rahasya*) is a picture of Kāma, the god of Love, a delicately drawn archer with flower-tipped arrows, sprightly and sportive, in spite of the beard that so strangely darkens the chin of the Cupid. Another erotic work of a fairly popular type comes from this period—a long roll manuscript, originally with 86 paintings, of the *Vasanta Vilāsa* (Joys of Springtime), in which the same bearded Kāma often figures, and bees fly around as large as chickens.

*Rati* or *Kāma* or *Śṛṅgāra* is the general denomination given in Sanskrit literature to love and love-play, and its culmination. ‘Rati’ is an emotional attitude of mind when one is attracted towards another person. This attraction may be towards a deity, king, teacher, parents, children, wife/husband, friend, etc. That attitude of mind wherein one feels attraction towards a person of the opposite sex is termed *Śṛṅgāra*, *Kāma*, etc. Several writers on poetics and dramatics have minutely dealt with this subject giving the various *Bhāvas*, *Anubhāvas*, *Smaradaśās*, *Sambhogāvasthās*, etc.

The writers on erotics give details of the waxing and waning of *Caṇḍrakalā* or *Kāmakalā* in women, in a month, for the bright half as well as the dark half. Even the ways and means of stimulating this for each type of woman are given, which are not altogether similar.

These ways and means for stimulation are ultimately connected with the mind, yet are so independent of it. According to Padmaśrī (*Nāgarasarvasva* XVIII, *Ratirahasya* 10-6 to 9, *Pañcasāyaka* 5-1 to 4; *Ratiratnapradīpikā*, 4-35 to 40, *Anaṅgaraṅga*, 4-32 to 35), recitation of certain *mantras* excite the twenty-four *Nāḍīs*, finally culminating in the sexual urge. Other writers mention only three *Nāḍīs*, and say that the origin of these *Nāḍīs* is in the *Madanātapatra* or *Chhatra*. Kokkoka mentions besides this *Chhatra*, the *Madanadolā* and *Pūrnacandrā Nāḍīs*. Jyotirīśa mentions *Samiranā*, *Cāndramāśī* and *Gaurī*. Kalyāṇamalla mentions only *Pūrnacandrā*. Both Kokkoka and Prauḍhadevarāja mention *Karikara-kṛīḍā*, i.e., movements of fingers (in the *Yoni*) which result in excitement of the female.<sup>1</sup>

<sup>1</sup> Dr. S. C. Upadhyaya, ‘Indian Erotics—II’, *Journal of the Gujarat Research Society*, Vol. XVII, No. 4, October 1955, pp. 275, 276.

M. Krisnamachariar, *History of Classical Sanskrit Literature*, p. 892.

Kokkoka was the son of Tejoka and grandson of Pāribhadra. His *Ratirahasyam* in ten chapters was composed for the delectation of one Vainyadatta, and is an elegant and lucid summary of *Kāmasūtras*. It is quoted by Kum̐bhakarṇa and by Nayacandra, and was probably composed in the 12th century A.D.<sup>2</sup>

There are commentaries on *Ratirahasya* by Kāncinātha, Avaṇca Rāmacandra and Kaviprabhu. Harihara's *Śṛṅgārārāśi-bandha-pradīpikā*, is also a commentary.

*Kāmasāstram*<sup>3</sup> is a compilation of verses on erotics with pictorial representations, one in each sheet; but the verses appear to be from *Ratirahasya*, which are preserved in Tanjore Sarasvati Mahāl Collection.<sup>4</sup>

In the profusely illustrated *Gītagovinda* Mss. of the late 16th century A.D., discovered by N. C. Mehta in 1945,<sup>5</sup> the illustrations are enclosed in a rectangle of red lines, which cover the entire page with the relevant Sanskrit text inscribed at the top.

In these miniatures facial expression is generally the same, but it is remarkable how the artist has been able to make his figures live by concentrating on simple gestures and significant poses.

Kāmadeva-Cupid figures quite prominently, and is generally shown standing on one foot, and shooting the flower-edged dart of love. This delineation of Kāmadeva has been anticipated in the *Ratirahasya* folio where he has been shown in the *tri-bhaṅga* posture.

It seems that Kokkoka Bhatta's *Ratirahasya*, a work on erotics written at the end of the 12th century, was very popular in Gujarat. There is a folio from another illustrated manuscript of the *Ratirahasya*, which has an illustration in the margin on both sides, depicting a *Nārikuñjara* procession. The elephant is made entirely of the figures of women and is ridden by Kāma shooting arrows. Protruding eyes appear, which probably show the lateness of the picture.

The Hindu art is mainly hieratic, but side by side with this canonical art, there exists the popular form of pictorial expression—the secular art—which is really the survival of the early folk-art. By way of relief from the stereotyped patterns of a hieratic art as reflected in paintings from the life-stories of Mahāvīra and other holy persons, we come across a number of secular paintings which have a long tradition.

<sup>2</sup> उद्भूतः पारिभद्रामरनरफणिप्रेयसीगीतकीर्तः

नप्ता तेजोकनाम्नस्सदसि बहुमतः पंडितानां कवीनाम् ।

एतच्छ्रीगद्यविद्याधरकवितनयः कामकेळीरहस्यं

कोक्कोकः कामुकानां किमपि रतिकरं व्याकरोत् कौतुकेन ॥

The colophon reads : इति श्री सिद्धपंडितसिंहलीय कोक्कोकविरचिते रतिरहस्ये ।

<sup>3</sup> Tanj. XV, 7366.

<sup>4</sup> Tanj. XV, 7355.

M. Krisnamachariar, *History of Classical Sanskrit Literature*, p. 892, footnote.

<sup>5</sup> N. C. Mehta, 'A New Document of Gujarati Paintings: A Gujarati Version of Gītagovinda,' *Gujarat Research Society Journal*, Vol. VII, No. 4, October 1945.

The *Kāmasūtras* of Vātsyāyana are closely connected with what the classical philosophers called the “achievement of the purpose of life.” The ideal of life according to Vātsyāyana is one in which the three elements of Dharma, Artha and Kāma are harmoniously blended together.

The early erotic bas-relief of Bādāmi and the figures as are found on the sculptured walls of the Khajurāho, Bhuvaneśvara and Koṇārka temples, point to the prevalence of a taste for such eroticism in sculpture and painting among the artists and their clientele.

The celebrated and accomplished courtezans in India used to maintain picture-galleries in their residence which included among other things scenes depicted in accordance with the *Kāmasāstras*. Hemaandrasūri (11th century) has noted in his *Triṣaṣṭi-Śalākā-Puruṣa-Carita* that Kośā, the accomplished *ganikā* of Pāṭaliputra maintained a gallery of such pictures.<sup>6</sup>

A MS. of the *Ratirahasya* from Gujarat has a beautiful miniature painting on the first folio. It is reproduced on Colour Plate A and gives a very characteristic portrait of Makaradhvaja (Cupid).

This rare MS. belongs to the collection of Mr. Amritlal Bhojak of Pattan (N. Gujarat) who was good enough to place it at my disposal, through the kind offices of Muni Śrī Puṇyavijayaji of Sāgar-no-Upāśraya, Pattan, an ever-willing helper to inquisitive people.

The other specimen is a stray folio from another MS. of the *Ratirahasya*, from the collection of Mr. Sarabhai Navab. It is believed to have been sumptuously illustrated, as the extant folio is painted on two sides, illustrating the consecutive verses 3 and 4 from the *Śaṣikālā Adhikāra*. (Colour Plates B1 & B2.)

The discovery of these two specimens from Gujarat is important in as much as they provide more documents testifying to the prevalence of the provincial tradition of painting in Gujarat.

Now to turn to the *Ratirahasya*,<sup>7</sup> the subject-matter of the secular miniature

<sup>6</sup> (i) कोशाभिधायी वेश्याया गृहे या चित्रशालिका ।

विचित्रकामशास्त्रोक्तकरणालेख्यशालिनी ॥

परिशिष्टपर्व, सर्ग ८, ११५.

(ii) See, also *Anaṅgarāṅga* (16th century) Ch. IX, for the adornment of bedrooms with pictures.

(iii) In the *Mādhavīnala-kāmakāṇḍalā-prabaṇḍha* (Samvat 1584) of poet Gaṇapati from Āmod (Broach district), edited by me and published in the Gaekwads Oriental Series No. 91, the bed-room—*Madana-Āvāsa*—of Kāma-kāṇḍalā is described to have similar paintings:—

“चित्रशालि साही रही, खंति खूती दृष्टि ॥ १०५ ॥

कामशास्त्र कोडिपरि, आसन लिखियां अनेक ।

वरसि न को वंची सकइ, खेवमाहि किम छेक ? ॥ १०६

—अंग ५

<sup>7</sup> A printed edition of *Ratirahasya* is available with *Dīpikā* of Kāncināth (Benares 1912).

painting.<sup>8</sup> It is a comprehensive treatise on Erotics, treating of the secrets of enjoyment and is composed by Kokkoka, son of Vidyādhara, who flourished in the early part of the 13th century, in Konkan. The author has employed elaborate metres, and claims to have used the cognate works of his illustrious predecessors Nandikeśvara, Goṇikāputra as well as Vātsyāyana, while compiling his work.

It appears that the work was much popular in Western India and Gujarat, so much so that good many versions of the work such as *Koka-Caupāi*,<sup>9</sup> *Kokasāra* and *Bilhaṇapāncāsikā*<sup>10</sup> in Old Gujarati verse are met with. The version of Koka (a shortened name of Kokkoka) purports to be a story woven round the various sections of *Ratirahasya* by a member of the Jaina clergy, who, it is said, was excommunicated for his irresistible attraction for the subject, profane to his holy order.

The popularity of and the close acquaintance with the text of *Ratirahasya* among the Gujarātī poets is further evidenced by the Gujarati version of Bilhaṇa's 50 verses in *Vaśantatilakā*, written early in the 15th century by Jnānācārya, another Jaina Yati. The prologue of his version which first invokes King Makaradhvaṇa in preference to the Goddess Sarasvatī, very well suggests the nature of the theme that is to follow.

The following invocation is quite reminiscent of the first three stanzas of the *Ratirahasya*<sup>11</sup>:—

“मकरध्वज महिपति वर्णवू । जेहनुं रूप अवनि अभिनवू ॥  
कुसुम बाण करि, कुंजरि चडई । जास प्रयाणि धरा घडहडई ॥  
कोदंड कामिनितणुं टंकार । आगलि अलि-झंझा झंकारि ।  
पाखलि कोइलि कलरव करइ । निर्मल छत्र श्वेत शिर धरई ॥  
त्रिभुवनमाहि पडावइ साद । ‘छई को सुर नर मांडइ वाद ?’ ।  
अबला-सैनि सबल परवरिउ । हींडई मन्मथ मच्छरि भरिउ ॥  
माधवमास सोहइ सामंत । जासतणइ जलनिधिसुत मित ।  
दूतपणुं मलयानिल करइ । सुर नर पन्नग आण आचरइ ॥  
तासतणा पय हूं अणसरी । सरसति सामिणी हईडइ धरी ।  
पहिलू कंदर्प करी प्रणाम । गरुड ग्रंथ रचिशि अभिराम ॥”

<sup>8</sup> Illustrated MSS. of later works on Erotics, like *Anaṅgarāṅga* of Kalyāṇamalla in the 16th century, at the Court of Ibrahim Lodi are said to have been traced; but as none of them could be consulted, no observations can be offered on the point of their style of pictorial expression.

*Vide also* Dr. Hirananda Shastri's Monograph on 'Indian Pictorial Art as Developed in Book-Illustrations,' *Gaekwad's Archaeological Series* (1936), No. 1, p. 3.

<sup>9</sup> Composed by Narbudācārya at Burhanpur (Khandesh) in Samvat 1656.

<sup>10</sup> Composed by Jnānācārya Muni, in 15th century A.D.

<sup>11</sup> (१) अनङ्गेनाबलासङ्गाज्जिता येन जगत्त्रयी ।

स चित्रचरितः कामः सर्वकामप्रदोस्तु वः ॥ १ ॥ \*

(२) येनाकारि प्रसभमचिरादर्धनारीश्वरत्वं ।

\* This introductory verse is wanting in the text of the illustrated folio.

Kāma is described according to the *Matsya-Purāṇa*<sup>12</sup> as bearing the symbols of a bow and arrow made of flowers, when he has two hands. The image of Manmatha, who is identical with the Pradyumna of the 'Śaktivyūha,' should, according to the *Śilparatna*, be made to carry a bow of sugarcane in the left hand, and to hold in the right, five flowery arrows, when the image is two-handed.<sup>13</sup>

The figure of Makardhvaja in Colour Plate A, is very elegant and typical. The *tri-bhaṅga* pose gives a lyrical delicacy to the portraiture. The five-petalled arrow in the left hand with the bow in the right, balances the entire composition. The bow is presumably of sugarcane, and round about the blossoms of the flower, bees are seen humming.

Among the striking points in the miniature may be mentioned the short beard, the *dhotī*, the *mukūṭa* and the V-shaped Vaiṣṇava mark on the forehead, over and above the special characteristics of the Gujarātī School of Painting, which it shares in common.

The outstanding features of the three-quarter profile, the angular face, the eyes drawn out to the ears, further eye protruding beyond the facial line, eye-brows in simple curves, pointed nose, and the form of anatomy, particularly of the crossed legs—these are in the general dialect of the pictorial language used in illustrating the pictures of the Gujarātī style.

The strange thing about the Gujarātī miniatures up to the 16th century, already observed and noted by Mr. N. C. Mehta,<sup>14</sup> that the Hindus appear to have had the same liking for the short beard as the Mussalmans, which seems to be a remnant of old Indo-Iranian custom, is noticeable, not only in the figure of Makardhvaja here, but also in the other representation of Cupid, mounted on the nine-women elephant *Nava-nāri-kujara*, to be noticed later. Over and above the short beard of the Cupid, his long hairs are shown tied in knots at the back. This description agrees considerably with the notes given about the picture 13 in the *Vasantavilāsa*.<sup>15</sup>

दग्धेनापि त्रिपुरजयिना, ज्योतिषा चाक्षुषेण ॥  
इन्दोमित्रं स जयति मुदां धाम वामप्रचारो ।  
देवः श्रीमान् भवरसभृजां दैवतं चित्तजन्मा ॥२॥  
(३) परिजनपदे भृङ्गश्रेणी पिकाः पटुबन्दिनो ।  
हिमकरसितच्छत्रं मत्तद्विपो मलयानिलः ॥  
कृतशतधनुर्वल्ली लीलाकटाक्षशरावली ।  
मनसिजमहावीरस्योच्चैर्जयन्ति जगज्जितः ॥३॥

<sup>12</sup> "दक्षिणे पुष्पबाणं च. वामे पुष्पमयं धनुः ।"

<sup>13</sup> "वक्ष्ये मनसिजं देवमिक्षुचापधरं सदा ।

पञ्चपुष्पमयान्बाणान्विभ्राणं दक्षिणे करे ॥"

<sup>14</sup> N. C. Mehta, *Studies in Indian Painting*, p. 18.

<sup>15</sup> *Gujarati Painting in the 15th Century: a Further Essay on Vasantavilāsa*, p. 12.

“Shows the God of Love elaborately dressed, bearded, haloed and holding a lotus-stalk in his left-hand.”

The figure of Cupid is shown to wear a *dhoti* reaching up to the ankles, with a short scarf thrown across the shoulders. The head-dress which is usually employed in paintings of this period is the *mukuṭa*—a kind of peaked cap. The *tilaka* is simply a conventional symbol used by the Gujarātī painters for males, without any relation to the theme or religion.

In absence of the date of the MS., we have to rely on stylistic grounds referred to above, as well as other extraneous circumstances. We shall take into account the nature of the material on which the miniature is painted.

The size of the paper folio is  $3.7/8" \times 9.7/8"$ , the size of the panel of the miniature being  $3.3/4" \times 2.3/4"$ .

In the centre and on two sides of the leaves of the MS. little dots indicating rubrications are marked in red colour for the binding string, after the manner of palm-leaf *pothīs*, which, being never used, survive only as vestigial ornament.

It is, therefore, assignable to a period when paper had just begun to come in vogue, and when palm-leaves were becoming rare. It is remarkable that the upheaval in Jaina learning in Gujarat, due to the preachings of Ācārya Somasundara-Śūri (Ācārya in Samvat 1457, Nirvāṇa in Samvat 1499: the hero of the *Somasaubhāgya Kāvya*) and his disciples were responsible for having hundreds of rare and valuable MSS. on palm-leaf copied on paper, to be distributed over a number of Bhaṇḍārs. The Wāḍi Pārśvanātha Bhaṇḍār at Pattan (N. Gujarat) preserves a good number of MSS. of this period.

The other thing worth taking account of is the calligraphy of the MSS. The style of writing, the *mātrā* on the left side of the letter, instead of on the top, known as *Pratimātrā*—(*mātrā* opposite the letter) or *Prṣṭhamātrā* (*mātrā* on the back of the letter)—style suggests a pretty early date for the MS.

Thus the illustrated MS. of the *Ratirahasya* can be assigned with the least doubt to the latter half of the 15th century.

The stray folio from the *Ratirahasya* (Colour Plates B1 & B2) containing verses 3 and 4, has a bearing on the *Caṇḍrakalā Adhikāra*, which forms the second chapter of the work. Fifteen places in the female body are mentioned here, in the order of the situation of the *Caṇḍrakalā* (digits of the Moon) on the respective dates of the white as well as the black half of the month, which could be excited by one who knows them, to get full enjoyment.

A coloured sketch of a woman, illustrating the theme, with old Gujarātī verse is also traced from a Jaina Yati's collection. (Colour Plate C).

The third verse has a casual reference to *Kari-Kara-Krīdā*—the dalliance of the trunk of an elephant. Of course, the suggestion in the text that is charged

to this phrase is rather technical; however, the painter of the text has been tempted to visualise a queer elephant, which can hardly exist in this world of reality.

This is the well-known *Nava-nāri-kunjara* composition—a sort of a composite animal, formed by nine ladies, with its varying import and significance.<sup>16</sup> It has been associated not only with the legend of Kāma and Rati but also with Kṛṣṇa and the Gopīs.

The march of Madana (Cupid) on elephant-back, with his paraphernalia, as described in poetry, has been portrayed in Colour Plate B1. Another representation of a similar description is met with in a miniature, painted on the margin on the right side of the 16th folio of a richly illustrated MS. of the *Kalpa-sūtra*. It belongs to the early part of the 15th century and was painted at port Gandhāra near Cambay, the MS. being now deposited at Śrī Dayāvimālaḥ Śāstra-samgraha Bhaṇḍāra, in Ahmedabad.

It is interesting to note that the remaining three margins of this *Kalpasūtra* folio have also been decorated respectively with a horse, a Maṅgala-kalāśa and a cart—all represented in the same composite form made up of ladies, suggesting thereby that symbolism in some form or other is a leading characteristic of Hindu Art.

The composition of the elephant in this illustration has a close resemblance to the one in the *Ratirahasya* folio (Colour Plate B1). The bearded Cupid is shown in his triumphant march, with lady soldiers parading in his front. The general atmosphere and the style of other accessories is almost identical.

The Vaiṣṇava representation of the *Nava-nāri-kunjara* scene, depicts Kṛṣṇa playing on the flute in a seated posture on the back of an elephant, simulated by nine Gopīs who have cleverly so disposed themselves in a mutually interlocked position as to create a complete illusion of an elephant. A Gujarātī origin of this artistic invention on various grounds has been suggested by me elsewhere.<sup>17</sup>

The story, according to the illustration from a Bengali Vaiṣṇava *paṭa* (scroll of *Kṛṣṇaleelācaritra*) tells how Kṛṣṇa, in the desperation of his separation from Rādhā, wanders about through Vṛndāvana in the evening darkness, when the gopīs, in their love for him, resolved to divert his mind by a practical joke. They did this by simulating the form of an elephant, as mentioned above, with such success that Kṛṣṇa, in his absent-mindedness mistook it for a real elephant; and climbing upon it, sat piping a love tune, giving vent to the pangs of his separation from Rādhā, when all of a sudden, the elephant melted from under his seat. The

<sup>16</sup> Vide my paper on 'Significance of Nāri-kunjara Pictures,' *VIIth Oriental Conference Proceedings*, (1933), pp. 823-826.

<sup>17</sup> Vide my chapter on 'Saṁyojanā Citra' (Composite Pictures) in *Citra Kalpadruma* in Gujarati, (1935), pp. 72-94.

elephant lost its form as it dissolved. Kṛṣṇa found himself surrounded by nine merry girls of the Vṛndā groves, Rādhā being the chief of them. This diversion diverted Kṛṣṇa's love-sick heart.<sup>18</sup>

Vaiṣṇava saint-poet Narasimha Mehtā (c. 1465-1530 Samvat) has, however, a beautiful and original explanation for the *Nava-nāri-kunjara*. In his poem *Govinda-gamana*, describing the popular incident of Kṛṣṇa's departure from Gokula for good, the poet introduces an artistic and a convincing interpretation of the incident of this 'nine-women elephant,' as narrated below in brief:—

'When Kṛṣṇa is seated on the chariot driven by Akrūra, on their way to Mathura, Rādhā in company of other Gopīs intercedes, and makes it impossible for the chariot to move any further. A scuffle ensues. Kṛṣṇa pretends to have a nasty fall: accordingly he puts it forth as an excuse that he cannot return back, unless a conveyance is brought for him.

'The Gopīs being pleased even at this reply, immediately asked him the type of conveyance he would like to have for him. Kṛṣṇa, cunningly enough, knowing full well that it would be impossible to have a princely conveyance of an elephant in the village of Gokula, asked for an elephant to carry him back to Gokula.

'The Gopīs were at their wits' end at this unexpected demand of Kṛṣṇa. But Rādhā, in about a moment's time, regained her presence of mind, and nine of them arranged themselves in the form of an elephant. Kṛṣṇa had now no other go, but to act up to his word.

'He, however, tried to put forward another excuse. He said, "How can I mount an elephant without an *aṅkuśa* (goad) to control him?" The Gopīs replied, "Just have the *aṅkuśa*,—the softest of the soft and the hardest of the hard—in the form of our accumulated love for you. Pray, do not put forth any more excuse!"

'Kṛṣṇa had to agree, out of genuine love and devotion of the Gopīs: he returned and revisited the haunted places, surrounded by the Gopīs, who led him to these places like lancers, who accompany the elephant to control him, as if they held lances of love in his front!'

This composite form of the women-elephant has been described in detail in this poem. Perhaps the symbolism around this incident might have been known to Lord Caitanya, the Vaiṣṇava saint, when he had come on pilgrimage to Dwarka in the west; however, the significance has undergone a vital change in transition from the west to the east, as known from the *Nāri-kunjarā* reproduction by the Paṭuvās, which is explained otherwise.

Whether the artistic creation of such animals is real or false has been considered by the editor, *Journal of Indian Art and Industry* for 1914, on 'Indian Animals, True and False in Art,' etc. in a short Note. It is remarked that 'Composite

<sup>18</sup> G. S. Dutt, 'The Indigenous Painters of Bengal,' *J. I. S. O. A.*, June 1933.



figures formed of human beings are not altogether imaginary,' and in its support the reader is referred to an extract from the *Travels of Tavernier*, who wrote them in 1676 in French. The French traveller refers to an actual performance by nine dancing women of the kingdom of Golkonda for the diversion of Abdulkutub Shah who reigned from 1611 to 1672.

The same phenomena has been noticed by Sir William Jones in his article 'On the Gods of Greece, Italy and India' in *Asiatic Researches*, Vol. I (1799), on the strength of a whimsical picture of *Nāri-kuijara* which he came across. Dr. Moore has been tempted to identify this incident with Apollo and the Muses of the Greeks in his *Hindu Pantheon* (2nd Edition, 1864), p. 293.

Thus, by the find of a new set of materials of secular nature from Gujarat, we are now in a position to assert without any hesitation that besides many illustrated manuscripts of the *Kalpasūtra* and the *Kālakācāryakathānakam*, there are several illustrated works which are purely secular. Their pictorial phase can best be expressed, by calling it the 'Gujarātī School of Painting' in preference to Jaina Painting, for though, at present, most of the material of this school comes from Jaina sources, there can be no doubt that the peculiar style was indigenous to Gujarat and continued to be so, at least till the end of the 17th century.

## GLOSSARY

- Abala.* Woman.
- Abhighata.* Sadistic act.
- Abhimanaja.* That which results from mutual contact, due to agreeability in love-sports.
- Abhira.* The province of the *Abhiras*. (*Shrikantha* and *Kurukshetra*—Comm.).
- Abhoga.* Expanse.
- Abhraghosha.* Thundering of clouds.
- Abhyarthita.* Kind of kiss—Comm.
- Abhyasika.* That which results from practice, being near.
- Achchhurita.* Kind of nail-mark.
- Adhama.* Low.
- Adhas.* Backward.
- Adhogamana.* Downward.
- Adhya.* Abounding in.
- Adri.* Mountain.
- Agama.* Knowledge, its divisions.
- Agra.* Point.
- Ahanana.* Intromission with force.
- Aibha.* Kind of *Vyanata Rata*.
- Aina.* Kind of *Vyanata Rata*.
- Ajatabhoga.* One who has not experienced sexual pleasure.
- Ajatasmarakeli.* One in whom love is not engendered.
- Akhetaka.* Hunting.
- Alaghu.* Tightly.
- Alidhalola.* Slightly kissed and hence trembling.
- Alika.* The forehead.
- Alingana.* Embrace.
- Alpavega.* One who has very little sexual urge.
- Anachara.* Some sexual practices and love sports not favoured by some women.
- Anangagara.* Yoni.
- Anangaka.* Yoni—Comm.
- Anagaranga.* Festival of Love; sexual congress; Battle of Love.
- Ananyapurva.* Woman not married to another person previously.
- Anchitakara.* One whose fingers of the hand are curved while "cupping" a part such as breast.
- Andhra.* Province situated to the south of the *Narmada* river and to the east of *Karnataka*.
- Angana.* Woman.
- Angarddhanipidita.* Kind of *Uttana* position.
- Angasanga.* Mutual contact of limbs.
- Angayashti.* Frame of the body.
- Anghri.* Foot.
- Angulirata.* Titillation of the Yoni with finger.
- Angushtha.* The thumb.
- Anibhrita.* Not covered.
- Anka.* Lap.
- Antarala.* Portion between two rivers.
- Antarbahyarata.* Titillation with fingers.
- Anukarma.* Slight scratch.
- Anuraga.* Love.
- Anuranjana.* Generating love in a person.
- Anuvadana.* Kind of kiss.
- Anvartha.* Kind of kiss.
- Apadesha.* Excuse; pretence.
- Apahasta.* Kind of *Tadana*.
- Apid.* To press with force.
- Apratikara.* (Continuation due to ) absence of prevention.
- Arada.* Kind of kiss.
- Arddhachandra.* Kind of nail-mark.
- Arddhapadmasana.* Kind of *Uttana* posture.
- Arakta.* Reddish.
- Aroha.* Size; length.
- Aruna.* Red.
- Asadhya.* Woman who is frigid.
- Asahishnuta.* Incapacity to bear or suffer pain, etc.
- Asakrit.* Often.
- Ashukla.* The dark half of the month.
- Ashva.* Man of the *Ashva* type.
- Asitaka.* Sedentary from of sexual congress.
- Asphutita.* Being without cracks.
- Atilangh.* To transgress.
- Atinicha.* Sexual congress wherein the male partner has the smallest size, the least duration and the least sexual urge.
- Atyuchcha.* Sexual congress wherein the female partner has the smallest size, the least duration and the least sexual urge.
- Auparishtha.* Oral congress.
- Avalambita.* Kind of *Chitra Rata*.
- Avalih.* To lick; kiss.
- Avanti.* The province of *Ujjayini* (*Apara-Malava*).
- Avimardana.* Absence of violent rubbing.
- Avirata.* Continuous.
- Avish.* To enter; contact with force.
- Ayata.* Long.
- Bahula.* Excessive.
- Bahulya.* Excess; predominance.
- Bahirbahya Rata.* Tumescence.
- Bahumula.* The arm-pit.
- Bahya sambhoga.* Tumescence.
- Bala.* Woman 16 years of age or below it.
- Balhika.* The province of *Balkh*.
- Bandhurita.* Fastened, glued, stuck.
- Bhaga muddha.* Top of the yoni.
- Bhangi.* Mode.
- Bhava.* Sentiment, emotion, feeling.
- Bhavabhuk.* Man of the world desiring worldly pleasures.
- Bhavasiddhi.* Culmination of pleasure resulting in orgasm.
- Bhavavasana.* End of sexual excitement.
- Bhind.* To scratch with nails.
- Bhram.* To move in a circular way.
- Bhramara.* Kind of *Purushayita*.

- Bhranta*. Kind of kiss.  
*Bhrantishila*. Itinerant—Comm.  
*Bhujapida*. (i) Keeping the hand in such a way as to place the head on it. (*Upadhana*-Comm.)  
(ii) Embracing with the hand.  
*Bhuvana*. The numeral fourteen.  
*Bindu*. Kind of teeth-mark.  
*Bindumala*. Row of teeth-marks called *Bindu*.  
*Bradhna*. The numeral twelve.
- Chakita*. Frightened.  
*Champeya*. Of the colour (golden) of the Champaka flower.  
*Chanda*. One having excessive libido.  
*Chapala*. Quick.  
*Chapata*. Blow with the palm open and fingers stretched.  
*Chchhurita*. Kind of nail-mark.  
*Chheda*. Bruise.  
*Chibuka*. Chin.  
*Chihna*. Characteristic—Comm.  
*Chikura*. Hair on the head.  
*Chitrarata*. (i) Fond of various things such as garments, etc.—Comm.  
(ii) Fond of *Chitra Rata*—Transl.  
*Chitrini*. Woman of the second type.  
*Chuchuka*. Nipple.  
*Chuchulika*. Nipple.  
*Chumb*. To kiss.
- Dakshina*. Intelligent.  
*Dandasadhya*. Woman who is won over by use of the rod.  
*Darpana*. Mirror.  
*Dantachchhada*. Lip.  
*Darsha*. Last day of the dark half of a month.  
*Dashanavasana*. Lip.  
*Dhammila*. Braided and ornamented hair.  
*Dhenuka*. Kind of *Vyanata* posture.  
*Dhira*. Wise man.  
*Dhvaja*. Phallus.  
*Dhavjabhighata*. Forceful intromission of the phallus.  
*Dhvajamukha*. Glans penis.  
*Dhvanta*. Gloom.  
*Dig*. The numeral ten.  
*Diptagni*. One in whom the digestive power of the stomach is highly stimulated.  
*Divya*. Divine; supernatural.  
*Dormula*. Arm-pit.  
*Drav*. To get the orgasm; to ooze.  
*Dravida*. Province situated to the south of Karnataka.  
*Druma*. Tree.  
*Drutam*. Soon.  
*Dukhashraya*. Place of resort in times of difficulty or unhappiness.  
*Dvipa*. The numeral seven.  
*Dvipikara*. Same as *Karikara*.  
*Dviradamada*. Ichor of an elephant.  
*Dvitala*. Kind of *Chitra Rata*.
- Gadgada*. Indistinct or convulsive; choked with emotion.  
*Gal*. to trickle.  
*Gandasthala*. The temples.  
*Gauda*. Province round Dacca, Rajshahi, etc.—Comm.  
*Gardabhika*. Kind of *Vyanta Rata*.  
*Ghana*. (i) Woman who is fat and short.  
(ii) Profuse growth.  
(iii) Close; tight.  
*Ghanikarana*. Contraction.  
*Ghat*. To come in contact with.  
*Ghata*. Sadistic act (*Tadana*—Comm.).  
*Ghatanughatam*. Giving blows with palms continuously.  
*Ghattana*. Closely fitting position of the phallus.  
*Ghattita*. Kind of kiss.  
*Goshthi*. Discussion in a social group.  
*Graha*. The numeral nine.  
*Gramya*. 1. Rural, vulgar, uncultured.  
2. Kind of *Uttana* posture.  
*Grih*. To squeeze.  
*Gudhaka*. Kind of teeth-mark.  
*Gudhapapa*. One whose sins are not known to others.  
*Guhya*. Yoni.  
*Guhyadesha*. Portion round the yoni.  
*Gulpha*. Ankle.  
*Gurjara*. Province of the Gurjaras (Modern Gujarat).
- Hara*. The vowel U.  
*Haraja*. The vowel I.  
*Hari*. The vowel A.  
*Harivikrama*. Kind of *Chitra Rata*.  
*Has*. To deride.  
*Hastakshobhalila*. Same as *Karikarakrida*. Titillation with fingers—Comm.  
*Hastini*. Third type of woman.  
*Himkrita*. Kind of *Viruta*.  
*Hrasva*. Short.  
*Hridayakapata*. Bosom.  
*Hridayaroga*. Passion.  
*Hrish*. To be pleased.  
*Ibhika*. Woman of the third type.  
*Ichchhu*. One who is desirous of.  
*Indranika*. Kind of *Uttana* posture.  
*Ingita*. Mark; gesture; intention.  
*Irshyakulita*. Agitated due to jealousy.  
*Jaghana*. Hip and the loins; pudenda; yoni—Comm.  
*Jaghanarandhira*. Yoni.  
*Jaghanopashlesha*. Kind of embrace.  
*Janu*. Knee.  
*Janukurpara*. Kind of *Chitra Rata*.  
*Jathara*. Liver.  
*Jati*. Type of man or woman, such as *Shasha*, etc.  
*Jatabhoga*. One who has experienced sexual pleasure.  
*Jatasmarakeli*. One in whom love is engendered.  
*Jrimbh*. To yawn.  
*Jrimbhaka*. Kind of *Uttana* posture.  
*Jrimbhita*. Kind of *Uttana* posture.

- Jvaladanala.* Blazing fire.  
*Jvaravati.* Feverish woman.  
*Jyotish.* Splendour; effulgence.
- Kachakalapa.* Hair on the head.  
*Kachapasha.* Braid of hair.  
*Kadana.* (Love) quarrel—Comm.  
*Kakajangha.* One having equal or even thighs—Comm.  
*Kaksha.* The sides.  
*Kakundara.* Portion near yoni—Comm.  
*Kal.* To know; to experience.  
*Kalajnata.* Ignorance of proper behaviour at the time of sexual congress.  
*Kalajnata.* Ignorance or inability to know the time of sexual congress.  
*Kalasha.* Pitcher.  
*Kalita.* Held, grasped—Comm.  
*Kallolini.* River.  
*Kamagara.* Yoni.  
*Kamakala.* Art of Love.  
*Kamakataka.* Impassioned; sexually excited.  
*Kamarupa.* Present Assam.  
*Kamashastra.* The Science of Love.  
*Kamatapatra.* Yoni; mons veneris.  
*Kamavari.* Mucous discharge due to orgasm.  
*Kambukanthi.* Woman having a graceful neck.  
*Kamangita.* Gesture of Love.  
*Kamini.* Beloved; woman.  
*Kamukata.* Voluptuousness.  
*Kanana.* Forest.  
*Kanchi.* Waist-band.  
*Kandara.* Cave.  
*Kandarpajala.* Mucous discharge due to orgasm.  
*Kandarpari tithi.* The fourteenth.  
*Kandhara.* Neck.  
*Kanduti.* Itching sensation.  
*Kankana.* Wristlet.  
*Kantha.* Neck.  
*Kanthakujita.* Sound made by a woman at the end of sexual congress—Comm.  
*Kaphaprakriti.* Phlegmatic.  
*Kapi.* Monkey.  
*Kapila.* Tawny.  
*Kapola.* Cheek.  
*Karajaradana-karma.* Nail- and teeth-marks.  
*Karajamukha.* Edge of finger nail.  
*Kararuha.* Finger. (Nail—Comm.).  
*Karikarakrida.* Manipulation of the vulva by keeping the first three fingers like proboscis of an elephant (Yashodhara).  
*Karshya.* Thinness.  
*Karkashya.* Hardness; sternness.  
*Karpanya.* Miserliness.  
*Karshnya.* Blackness.  
*Kartari.* Kind of *Tadana* in vogue in the south.  
*Kashaya.* Astringent.  
*Kathoracheshta.* One whose acts are tinged with cruelty.
- Katakrita.* Giving a blow in the *Prasritaka* way with the sound 'kat'.  
*Katu.* Bitter.  
*Kaurma.* Kind of *Uttana* posture.  
*Keli.* Love-sport.  
*Khandabhraka.* Kind of teeth-mark.  
*Kharavega.* One having excessive libido.  
*Kharya.* Short.  
*Khelalasagamana.* One having indolent gait.  
*Khid.* To be dejected.  
*Kitava.* Rogue.  
*Klanta.* Fatigued.  
*Kledatma.* One that brings pain or dispondency in its wake.  
*Kliba.* Eunuch.  
*Kolacharvita.* Kind of teeth-mark.  
*Kopashila.* Irritating.  
*Kosha.* Bud.  
*Koshala.* Province of the Koshala around Ayodhya.  
*Kotara.* Hollow.  
*Krama.* Process.  
*Krid.* To indulge in sexual congress.  
*Krimi.* Minute germ.  
*Krishna.* Dark.  
*Kritakadhvaja.* Mechanical sexual aid; object resembling the phallus.  
*Kritakanidra.* Person feigning to be asleep.  
*Kritya.* Nail-mark; mark—Comm.  
*Krura.* Hard—Comm.  
*Ksharagandhi.* Having acid smell.  
*Ksharana.* Trickling of mucous discharge.  
*Kshati.* Breakdown or discontinuation—Comm.  
*Kshiprakala.* One who requires little time (for sexual satisfaction).  
*Kshiranira.* Kind of embrace.  
*Kshitiruhashakha.* Branch of a tree.  
*Kshmatala.* Ground.  
*Kudya.* Wall.  
*Kumbhin.* Elephant.  
*Kunchita.* Curling.  
*Kurmodara.* One whose belly is like that of a tortoise.  
*Kutuhala.* Curiosity.  
*Kuvalaya.* Lotus.
- Laghubhuk.* One who eats little.  
*Laksh.* To mark, observe—Comm.  
*Lalata.* Forehead.  
*Lalatika.* Kind of embrace.  
*Lalita.* Graceful.  
*Lataveshtitaka.* Kind of embrace.  
*Laya.* Posture for sexual congress.  
*Likh.* To scratch.  
*Lola.* Desirous of; fond of.  
*Loma.* Hair.
- Madagajagati.* One whose gait resembles that of an elephant in rut.  
*Madanagamanadola.* Clitoris.

- Madanajala.* Mucous discharge following orgasm.  
*Madanalaya.* Yoni.  
*Madanambu.* Mucous discharge following orgasm.  
*Madanaranagrani.* One having the quality of excelling in the Battle of Love.  
*Madanasadana.* Yoni.  
*Madanayuddha.* Sexual congress.  
*Madhu.* Honey.  
*Madhura.* Sweet.  
*Madhya.* 1. One having middling sexual urge.  
           2. Waist.  
*Madhyama.* Middling.  
*Madhyadesha.* Province which had the Himalayas on the north, Prayaga on the east, the Vindhya on the south, Vinashana on the west.  
*Mahadhama.* The lowest.  
*Majja.* Marrow of bones and flesh.  
*Makshika.* Honey.  
*Malava.* Province of the Malavas (Purva Malava—Comm.).  
*Malina.* Dirty; wicked.  
*Manasija.* Love.  
*Manastantra.* Controlled by the mind.  
*Manda.* 1. One having little sexual urge.  
           2. Dullard.  
*Mandadhi.* Dullard.  
*Mandalaka.* Nail-mark.  
*Manimala.* Row of teeth-marks named *Mani*.  
*Manini.* Proud woman.  
*Manodirna.* Dignified.  
*Manmatha.* Love.  
*Manmathagara.* Yoni.  
*Manmathachhatra.* Part of Yoni abounding in *Madashiras*.  
*Manmathakala.* Art of Love.  
*Manobhavatithi.* The thirteenth.  
*Mansala.* Fleishy.  
*Mantra.* Charm; spell; formula sacred to a deity.  
*Markata.* 1. Kind of *Asina* posture.  
           2. Kind of *Uttana* posture.  
*Marma.* Delicate or vulnerable part of the body.  
*Matra.* The vowels (sixteen).  
*Mayurapadaka.* Kind of nail-mark.  
*Milana.* Closing (of eyes).  
*Mochakanda.* Root of plantain tree.  
*Mohana.* Sexual congress.  
*Mrid.* To manipulate with hand as if kneading.  
*Mridubhava.* State of getting orgasm.  
*Mrigadrish.* One having eyes like those of a deer.  
*Mudha.* Ignorant.  
*Mudrabhangakrida.* Causing a woman to get orgasm.  
*Mukula.* Bud.  
*Mukulikrita.* Closed (eyes).  
*Murchhhana.* State of extreme lassitude, helplessness, physical inactivity due to culmination of sexual pleasure.  
*Murdha.* Head.  
*Mushti.* Fist, fisting (kind of *Tadana*).
- Nabhi.* Navel.  
*Nabhimula.* Portion round about yoni—Comm.  
*Nabhitala.* Portion below navel.  
*Naga.* The numeral eight.  
*Nagara.* 1. One accomplished in the Art of Love and living lavishly in urban area.  
           2. Kind of *Uttama* posture.  
*Nagaraka.* Kind of *Uttana* posture.  
*Nakhanka.* Nail-mark.  
*Nand.* To adore.  
*Naritanakha.* One whose nails dance as if (making nail-marks).  
*Narikela phala.* Coconut.  
*Narmagoshthi.* Sweet and loving talk.  
*Nasaputa.* Nostril.  
*Nasika.* Nose.  
*Navanita.* Butter.  
*Nayana.* The numeral two.  
*Netra.* Eye.  
*Nibidatamam.* Closely; tightly.  
*Nicha.* Sexual congress wherein the size of the male organ is smaller than that of the woman.  
*Nigad.* To describe.  
*Nihsatva.* State of helplessness.  
*Nimitaka.* Kind of kiss.  
*Nimna.* Deep—Comm.  
*Nimnakaksha.* One whose arm-pits are hollow.  
*Nirajadrik.* One having eyes like lotuses.  
*Niranushaya.* Unrelenting.  
*Nirekhata.* Being without scratches.  
*Nishedha.* Prohibition.  
*Nishthura.* Cruel; hard-hearted.  
*Nitamba.* Posteriors; buttocks.  
*Nitambadhya.* Woman having bulging posteriors.  
*Nivi.* Knot of the lower garment.  
*Nivishta.* Squeezed—Comm.  
*Nritya.* Dancing.
- Pada.* Foot.  
*Padapata.* Falling at the feet (of the beloved to propitiate her).  
*Padmasana.* Kind of *Uttana* posture.  
*Padmini.* First type of woman.  
*Paksha.* 1. Wing.  
           2. Fortnight.  
*Pakshmala.* One having long and beautiful eyelashes.  
*Palala.* Flesh.  
*Pankajasana.* Kind of *Uttana* posture.  
*Pani.* Hand.  
*Paravata.* Pigeon.  
*Parighatana.* Act of fitting the phallus tightly into the yoni.  
*Parihasa.* Joke—Comm.  
*Parihina.* Short; stunted—Comm.  
*Parinaha.* Size; depth.  
*Parirambha.* Embrace.  
*Paritah.* Sideward.  
*Parivartita.* Kind of *Uttana* posture.

- Parivartanaka.* Kind of *Tiryag* posture.  
*Pashucheshtita.* Act of an animal.  
*Patalanta.* Edge of a roof.  
*Pathya.* Conducive to walk.  
*Payampayam.* Kissing continuously—Comm.  
*Phalabija.* Semen.  
*Phanipasha.* Kind of *Uttana* posture.  
*Phutkrita.* Kind of *Viruta*.  
*Pid.* To squeeze.  
*Pidana.* Pressing (inside the Yoni with the phallus).  
*Pidita.* Kind of embrace, kiss. *Uttana* posture.  
*Pina.* Flethy.  
*Pingalakshi.* Woman with tawny eyes.  
*Pishuna.* Caluminating; cruel.  
*Pita.* Yellow.  
*Pittala.* Bilious woman.  
*Pracharya.* Collection.  
*Pradipakalpa.* Like a lamp.  
*Pragbhara.* Upper or outer part.  
*Prahara.* Blow.  
*Pramanabheda.* Difference in size.  
*Pranayavidhi.* Love-sport.  
*Pranta.* Corner; end.  
*Prapancha.* Phenomenon; appearance.  
*Prashraya.* Docility; obedience—Comm.  
*Prasritaka.* Kind of *Tadana*.  
*Prastavana.* *Vinyasa*—Comm.  
     Spread; occupation.  
*Pratibudh.* To arouse passion; to excite sexually.  
*Pratibodha.* Kind of kiss.  
*Pratipa.* Cross, angry, non-cooperating, unresponsive.  
*Pratyayottha.* Arising out of confidence.  
*Praudha.* 1. Heavy and forceful—Comm.  
     2. Woman who is above thirty years of age but below fifty-five years.  
*Pravalamani.* Kind of teeth-mark.  
*Pravasana.* Journey; remaining away from home—Comm.  
*Prayoga.* Sexual congress.  
*Prayojana.* Aim; object.  
*Prenkha.* Kind of *Uttana* posture.  
*Prenkholita.* Kind of *Purushayita*.  
*Preyasi.* Beloved.  
*Prishat.* Drop of water.  
*Priyapravana.* One who is deeply attached to the dear one.  
*Priyokti.* One whose speech is pleasing.  
*Puga.* Betel-nut.  
*Pulaka.* Horripilation.  
*Punschali.* Woman of low morals.  
*Purandhri.* Woman.  
*Purnachandra.* *Nandi* which abounds in mucus.  
*Purnatithi.* The last day of the bright half of a month.  
  
*Radagra.* Sharp edge of a tooth.  
*Ragahatakala.* Time of orgasm when mucous discharge begins to flow.  
*Rahahsthita.* Remaining in the house,  
  
*Rajahansi.* Female swan.  
*Raji.* Row.  
*Rajiva.* Lotus.  
*Rakta.* One who is much attached to a person.  
*Ram.* To delight, enjoy sexual congress, etc.  
*Ramana.* Lover, husband.  
*Ras.* To eat, taste.  
*Rasabhokti.* One having voice resembling that of a donkey.  
*Rat.* To utter inarticulate sounds or words continuously.  
*Ratahava.* Battle of Love.  
*Ratajala.* Mucous discharge due to orgasm.  
*Ratajna.* Expert in the Art of Love.  
*Raktarti.* One who is afflicted by constant sexual congress.  
*Ratayuddha.* Battle of Love.  
*Rati.* Sexual love.  
*Ratilolata.* Voluptuousness.  
*Ratipara.* Voluptuous.  
*Ratisalila.* Mucous discharge due to orgasm.  
*Ratisiddhi.* Consummation of love.  
*Ratitantra.* Art of Love.  
*Ratotsava.* Festival of Love (Sexual congress).  
*Ravisankhya.* The numeral twelve.  
*Rekha.* Kind of nail-mark.  
*Rijutanu.* One having the body straight.  
*Ritu.* The numeral six.  
*Ritusnana.* Bathing on the last day (fourth) of menstruation.  
*Rodana.* Kind of *Viruta*.  
*Rosha.* Anger.  
  
*Sachibhava.* Slanting position.  
*Sadhvasa.* Fear.  
*Sadrishya.* Similarity.  
*Sahajasatmya.* Natural characteristics.  
*Sairibha.* Kind of *Vyanata Rata*.  
*Sakhelam.* Sportingly.  
*Sakta.* Deeply attached to a person.  
*Salilam.* Gracefully.  
*Sama.* Even.  
*Samadhika.* Long—Comm.  
*Samamuddha.* One having symmetrical (round—Comm.) head.  
*Samarata.* Sexual congress in which both the parties have equality in size, duration and libido.  
*Samatala.* Kind of *Tadana*.  
*Samanyahita.* Conciliatory words.  
*Sambhrita.* Being engaged in or prepared for.  
*Samdamsha.* 1. Keeping one bent over another similar limb of the other person—Comm.  
     2. Kind of *Purushayita*—Comm.  
*Samghataka.* 1. Posture with woman astride and man supine.  
     2. Woman indulging in oral congress with another man supine in the opposite direction, at the same time

(while indulging in one above—  
Comm. R. R. 10-41).

*Samkalpa*. Will; volition; mental resolve.  
*Sankara*. Mixture.  
*Samkirna*. Mixed.  
*Samkranta*. Kind of kiss.  
*Sampid*. To squeeze.  
*Sampida*. Pressing with force.  
*Samprayoga*. Sexual congress.  
*Samputa*. Kind of kiss.  
*Samputaka*. Kind of *Uttana* posture.  
*Samsarga*. Contact.  
*Samslesha*. Embrace.  
*Samudga*. Kind of *Tiryag Rata*.  
*Samunnata*. Erect.  
*Samvah*. To shampoo.  
*Samya*. Equality (in nature, size, duration, libido, etc.).  
*Samyamana*. Kind of *Uttana* posture.  
*Samyamita*. Pressed together.  
*Sandra*. Growing close.  
*Sangamavidh.* Sexual congress.  
*Sara*. Quintessence.  
*Sarita*. Kind of *Uttana* posture.  
*Sasmitam*. Laughingly.  
*Satmya*. Characteristic.  
*Sattvika*. One in whom *Sattva* quality predominates.  
*Saurabha*. Fragrance.  
*Shakhamriga*. Monkey.  
*Shankhini*. Third type of woman.  
*Shanaih*. Slowly.  
*Shapatha*. Oath.  
*Shara*. The numeral five.  
*Shasha*. First type of man.  
*Shashapluta*. Kind of nail-mark.  
*Shashikala*. Upward and downward movements of  
*Ananga* in the limbs of a woman during the fortnights of the month.  
*Shashikara*. Rays of the moon.  
*Shauchabak*. Pure; clean.  
*Shauna*. Kind of *Vyanata Rata*.  
*Shilpavidhi*. Art of sculpture, etc.  
*Shirasija*. Hair.  
*Shirodhara*. Back of the neck.  
*Shitamshupala*. Moonstone.  
*Shithilikarana*. Expanding; enlarging.  
*Shlishtashakha*. Hand whose fingers are smooth and  
held together.  
*Shmashru*. Beard; moustache.  
*Shriphala*. Bilva fruit.  
*Shroni*. Buttocks.  
*Shukla*. Bright half of a month.  
*Shulachita*. Kind of *Uttana* posture.  
*Shurpa*. Winnowing.  
*Shvas*. To breathe.  
*Shvasita*. Kind of *Viruta*; breathing fast.  
*Shveta*. Bright half of a month.  
*Siddha*. Woman who is completely won over.  
*Siddhi*. Sexual conquest.

*Sitashikha*. Pointed.  
*Sitkrita*. 1. Shrieks, sounds, etc., due to pain.  
2. Kind of *Viruta*.  
*Skandhapadayugala*. Kind of *Uttana* posture.  
*Skhal*. To be loosened; to remain inactive—Comm.  
To be balked of a thing (Tippani); falter; lose  
courage; flinch.  
*Smaragriha*. Yoni.  
*Smarambu*. Mucous discharge due to orgasm.  
*Smaranaratha*. Kind of nail-mark.  
*Smararasa*. Mucous discharge due to orgasm.  
*Smarasadana*. Yoni.  
*Smarayantravidhi*. Sexual congress.  
*Sphara*. Large.  
*Snigdha*. Smooth and glistening.  
*Snighdhatvish*. Soft and glistening.  
*Sphik*. The loins.  
*Sphullinga*. Spark of fire.  
*Sphurita*. Kind of kiss.  
*Sprishtaka*. Kind of embrace.  
*Srans*. To fall down.  
*Stabdhata*. Inactivity (sexual).  
*Stana*. Breast.  
*Stanita*. Kind of *Viruta*.  
*Stanopanta*. Slope of the breast.  
*Sthanu*. Stake; post; pile.  
*Sthita*. Standing form of sexual congress.  
*Sthula*. Corpulent.  
*Strirajya*. Province situated to the west of Vajravanta.  
*Sukshma*. Minute.  
*Sukumara*. Delicate.  
*Sulalita*. Charming.  
*Suratalampata*. Voluptuous.  
*Suratambu*. Mucous discharge due to orgasm.  
*Suratapayas*. Mucous discharge due to orgasm.  
*Svabhava*. Psychological and other characteristics.  
*Svaau*. Tasteful.  
*Svana*. Vocal music—Comm.  
*Svanubhuti*. Personal experience.  
*Svap*. To sleep.  
*Syand*. To drip; to trickle.  
*Syanda*. Trickling (of mucous discharge).  
*Tadana*. Sadistic act.  
*Talpa*. Bed.  
*Tambula*. Betel leaf.  
*Tanvi*. Woman with thin limbs.  
*Tarala*. Transitory; evanescent.  
*Taralamana*. One whose mind is not steady.  
*Taranga*. Dimple.  
*Taruni*. Woman above sixteen years of age and below  
thirty years of age.  
*Tattva*. Quintessence.  
*Tila*. Sesamum.  
*Tilatandula*. Kind of embrace.  
*Timira*. Darkness  
*Tiryag*. 1. Kind of kiss.  
2. Kind of *Tiryag* posture,

*Tithi.* The numeral fifteen.

*Toya.* Water.

*Trapa.* Shame; bashfulness.

*Tript.* To be (sexually) satisfied.

*Triptiyoga.* (Sexual) satisfaction.

*Tuchchha.* Small.

*Turiya.* Fourth

*Uchcharata.* Sexual congress wherein the size, duration and libido of the male is more than that of the female.

*Uchchhuna.* Raised up.

*Uchchhunaka.* Kind of teeth-mark.

*Udara.* Belly.

*Udbhugna.* Kind of *Uttana* posture.

*Udghrishtaka.* Kind of embrace.

*Udvega.* Dejection.

*Udvigna.* Dejected.

*Udvij.* To shrink from.

*Ujjhita.* Devoid of.

*Unmada.* One who is sexually excited.

*Unmesha.* Opening wide.

*Upastha.* The sexual organ.

*Urddhvagamana.* Upward rise.

*Urddhvagatoruyuga.* Kind of *Uttana* posture.

*Urahsphtana.* Kind of *Uttana* posture.

*Urddhvatah.* Upward or forward.

*Utkala.* Present Orissa.

*Utkrita.* Kind of *Viruta*.

*Utpaladala.* Kind of nail-mark.

*Utpullaka.* Kind of *Uttana* posture.

*Uttama.* Excellent.

*Uttanaka.* Supine.

*Uttapta.* Warm.

*Uttara.* Kind of kiss.

*Uttariya.* Upper garment (*Odhani*).

*Vada.* Soft whispering of love—Comm.

*Vadava.* Woman of the second type.

*Vadavaka.* Kind of *Uttana* posture.

*Vairagya.* Disinterestedness.

*Vaishiyiki.* That (love) which arises from possession of certain objects such as garlands, etc.—Comm.

*Vakshas.* Bosom.

*Valita.* Wrinkled.

*Vallabha.* Lover; husband.

*Vallivibhrama.* Entwining of a creeper.

*Vama.* Left.

*Vamga.* Present Bengal.

*Vanavasa.* Province to the east of Konkana.

*Vanchitaksha.* One who looks here and there—Comm.

*Vamkshana.* Upper part of thigh—Comm.

*Varddhishnuta.* Quality of growing.

*Varttula.* Round.

*Vashya.* One who is enslaved.

*Vega.* Sexual urge; libido.

*Venudaritaka.* Kind of *Uttana* posture.

*Vesh.* To entwine.

*Veshtita.* Kind of *Uttana* posture.

*Vidamb.* To excel; to surpass.

*Viddhaka.* Kind of embrace.

*Vidhitsu.* Desirous of doing a thing.

*Vidhuta.* Removed—Comm.

*Vighatika.* Kind of kiss.

*Vigumpha.* Exposition.

*Virval.* To make a person to be sexually excited.

*Vikacha.* Blossoming.

*Vikala.* Ignorant—Comm.

*Vilikh.* To scratch with nails.

*Vilina.* One who has got the orgasm.

*Vimardita.* Kind of *Asina Rata*.

*Vimrid.* To manipulate inside the yoni with mechanical organ. (Forcefully move it to and fro).

*Vina.* Indian lute.

*Viparita.* Reverse.

*Virakta.* Dejected; disinterested.

*Virya.* Strength—Comm.

*Vishamkana.* Accusation; false charge.

*Vishayagrama.* Collection of objects of sense. (*Shabda*, etc.)

*Vishesha.* Outstanding difference.

*Vishrambhana.* Happiness—Comm.

*Vishrishti.* Profuse flow of mucous.

*Visphut.* To burst.

*Vistara.* Detail.

*Vita.* Paramour—Comm.

*Vitalajja.* Unashamed.

*Vivrita.* Kept apart; wide open.

*Vridha.* Woman who is above fifty-five years of age.

*Vrikshadhirudha.* Kind of embrace.

*Vrishha.* Man of the second type.

*Vritta.* Sexual congress—Comm.

*Vyabhichara.* Inequality—Comm.

*Vyakula.* Agitated.

*Vyalola.* 1. Desirous of—Comm.

2. Kind of *Rata*.

*Vyanjita.* Suggested.

*Vyapanaya.* Cure; absence.

*Yama.* Period of three hours.

*Yoshit.* Woman; wife.

*Yuga.* The numeral four.

*Yugma.* The second *Tithi*.

*Yugmapada.* Kind of *Asina* posture.



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